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CONTENTS

The Future of Architecture on the Pacific Coast	John Galen Howard, F.A.I.A.	9
Editorial		23
Monthly Bulletin, American Institute of Architects		25
San Francisco Architectural Club Notes		27
Pacific Coast Architecture in 1926	Harris Allen, A.I.A.	29
What of the Vertical in American Architecture?	Timothy Pflueger, A.I.A.	33
Southern California's Industrial Development in 1926	Seward C. Simons	45
San Francisco's Future	Dr. B. M. Rastall	49
The Newer Trends in Hotel Buildings	Chas. Peter Weeks, A.I.A.	55
Some Problems of School Architecture	John J. Donovan, A.I.A.	65
The Trend of Architecture in California Residences	Reginald Johnson, F.A.I.A.	75
Architectural Problems in the Small-House Field	R. F. Hammett	81
Interior Decorating		84
Lacquer, the Super Finish of Today	Theodore W. Quandt	87

ILLUSTRATIONS

Sketch by Lionel Pries, Architect	Cover
Preliminary Sketches by Lionel Pries	11-21
Claus Spreckels Building, San Francisco, Reid Brothers, Architects	30
Russ Building, San Francisco, George W. Kelham, Architect	31
Pacific Tel. & Tel. Co. Building, San Francisco, Miller & Pflueger, Architects	34, 35
Financial Center Building, San Francisco, Frederick H. Meyer, Architect	39
Hunter-Dulin Building, San Francisco, Schultze & Weaver, Architects	41
Pacific National Bank Bldg., Los Angeles, Morgan, Walls & Clements, Architects	42, 43
Standard Oil Co. Building, Los Angeles, George W. Kelham, Architect	44
Public Library, Los Angeles, Bertram Goodhue, Architect	46, 47
Temple Emanu-El, San Francisco, Bakewell & Brown, Architects	50
First Congregational Church, Oakland, John Galen Howard, Architect	51
St. Paul's Cathedral, Los Angeles, Johnson, Kaufmann & Coate, Architects	52
St. John's Church, Los Angeles, Pierpont & Walter S. Davis, Architects	53
Clift Hotel, San Francisco, Schultze & Weaver, Architects	56
Hotel Del Monte, Monterey, Calif., Lewis P. Hobart & Clarence A. Tantau, Architects	57
Hotel Mark Hopkins, San Francisco, Weeks & Day, Architects	59
Congress Hotel, Portland, Ore., Herman Brookman, Architect	61
Park Lane Apartments, San Francisco, E. E. Young, Architect	63
High School of Commerce, San Francisco, John Reid, Jr., Architect	66
Horace Mann School, San Francisco, John Reid, Jr., Architect	67
Conaty Memorial School, Los Angeles, A. C. Martin, Architect	69
Santa Maria Union High School, Santa Maria, California, Allison & Allison, Architects	71
Eureka Junior High School, Eureka, Calif., John J. Donovan, Architect	72, 73
California Residences	76-80
Hollywood Terminal Warehouse, Los Angeles, Morgan, Walls & Clements, Architects	83

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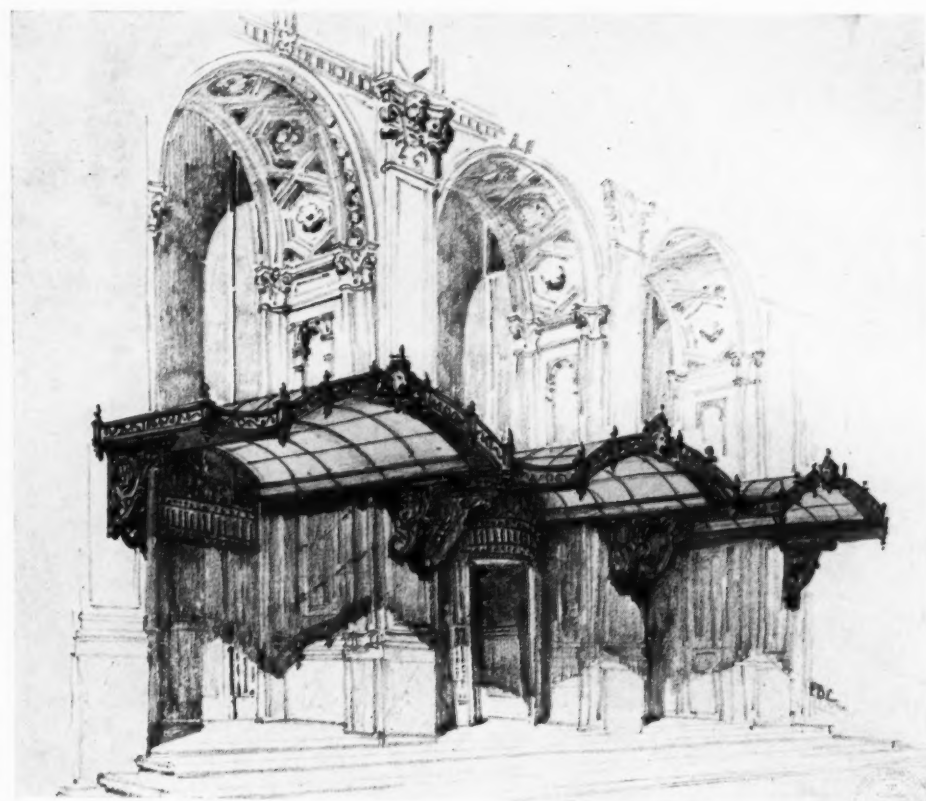
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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · FEBRUARY 1927 · NUMBER TWO

FUTURE OF ARCHITECTURE ON THE PACIFIC COAST

[BY JOHN GALEN HOWARD, F. A. I. A.]

Editorial Note: This address was published in 1912 in the "Building and Industrial News" of San Francisco, now out of print. It is interesting to observe that there has been considerable progress toward the accomplishment of Mr. Howard's ideals.



MUCH has been said and written in appreciation of architecture on the Pacific Coast as exemplified in the old missions; and we have even heard tell of the old architecture of San Francisco—sometimes with approval and sometimes with dispraise, but mostly with more vigorous anathemas than any other like quality of architecture ever received probably in the history of this or any other country.

We all know how charming the old Spanish missions are—how rich California is in possessing them, how fortunate we are that there remain even those few examples of the work of the old padres. They make the fertile valleys which they dominate delights indeed to the architectural student as well as to the general tourist. But, perhaps, it is less generally known how many delightful examples of beautifully simple, straightforward design of the early days in the way of solving the typical commercial problem were lost in the San Francisco fire.

We hear of the architecture of today, too, sometimes. Those of us who have been seeing San Francisco rebuilt in no time realize that there is perhaps too much talk about the present-day architecture, and that the less said about it the better, except it be to keep our courage up; we are at too close range to criticize it, to estimate it justly.

But, now, the architecture of the future, we are all interested in that. It is a thing of vital concern to us, and yet, perhaps, we don't think enough about it to give it a fair chance to come into its own. Are we making such preparations today as are likely to blossom forth in the next generation into a genuine expression of our Coast conditions? We do not give enough consideration to such possibilities, and I believe we ought to ask very seriously how our art of architecture should develop in this part of the world. We haven't looked at this subject in its proper light. We haven't given it its due importance. We have been doing things without any thought of what their effect would be in the future—what their value would be for future development. And yet, on the other hand, we are already really living in the future. We are already looking forward to the time when the Canal will be finished and people will come from all parts of the world to inhabit this coast, which is still almost a wilderness, except here and there where men congregate together and build cities. This immense empire of emptiness will, we all believe, be settled up almost as soon as the Canal is finished. We are all looking forward to the time, near at hand, when our city, whichever city it is, will have a million inhabitants, or ten million inhabitants, as the case may be. We have fully grown ambitions in that regard. Yes! We are all looking forward to the future, but we are not making much of any preparation for it.

Nevertheless, that future's character must depend upon

what we do today. This is a time of preparation, rather than of accomplishment; of laying in foundations sane and sound, rather than of rearing a superstructure fair and free. The time is coming, and is almost at hand, I think, when architecture on the Pacific Coast is destined to be the significant architecture of the world. Our friends, coming from the East, when they see the things that are being produced here on this far isolated island, as it were at the ends of the earth, between the sea on one side and the desert on the other, wonder at what is being accomplished. And they go back and spread the good word and say, "We architects in the East must look to our laurels; the men on the Pacific Coast are forging ahead while we are standing still!" That is not wholly true, though it may seem so to them. They see things through a golden sunlight glamor. They come out here to have a good time and they see things with a kindly vacation eye. We are out of range of competition with them, too, and they see with a more friendly eye than they see the work of their own communities. There is no personal friction to bias their judgment unfavorably; no personal end to be gained, which prevents them half of the time from seeing how good the things around home are. So we must not take their praise too seriously. At the same time, we must take to heart the significance of their tribute. Powers for good lie in that direction. To be heartened is to be strengthened, and on the foundation that we are now laying the future of our architecture is necessarily to be built.

I want today to say a few words with regard to several different ways in which, it seems to me, we can do something for that future architecture. We can know nothing of it, naturally, in detail. We cannot see the precise direction in which our architecture is going to develop; we cannot even see what its general style and characteristics will be, nor, perhaps, define in advance just what direction we think it should pursue. What we can do is to improve the conditions under which that architecture, whatever it may prove to be, may develop; so that it may develop freely and sincerely into a true style which shall be an intelligible, suitable, harmonious and beautiful expression of the actual physical and intellectual conditions of which it is the flower.

First of all, there is one set of conditions which we have absolutely in our hands to control and to fix. Those are what we may call, speaking largely and broadly, professional conditions. We want a better professionalism than exists at the present time.

On this Coast professional conditions now are hardly equal to what they were in New York and Boston twenty or twenty-five years ago. And yet, the architects have absolutely in their own hands the making of these conditions what they will. We should have better conditions in order that we may produce better art, and in order that we may do fuller justice to those who come to us as

clients, and in order to serve the community better. Better professional conditions will result in better art, and better service in every way, because they will make the architect more self-respecting, and enable him to devote himself to rendering the service rather than to getting the work.

There is one type of unprofessional conduct which is not wholly unknown in all cities of architectural activity; and that is "butting in." I call it by the only name I know for the practice—a slang expression which has no equivalent in good language, any more than the thing has a place in good society. If we could only get rid of the attempts among our fellows to snatch work from one another—if we could only get each one of our profession to recognize that he has no more right to take from another architect a piece of work which has been given to him than he has to go into his house and steal his table silver, then we should begin to have what is really decent and really professional feeling. Until such recognition is general, we never shall have tolerable professional conditions.

We have a Committee on Practice which is expected to take up individual cases of unfair, unfriendly, unfellowly conduct, whatever the breaches of professional principles may be; not in a spirit of "muckraking" in the least; but merely to get together on a fellowship basis and to have it out with each other so that we may look each other in the eye and say, "You are my friend; I will stand by you," and "You are my friend; you will have to stand by me."

Then the old-fashioned habit of "knocking"—what more detestable vice is there in our profession? An honest, friendly criticism to a fellow architect's face, and above-board, is a desirable thing, if it is intended to help matters. It is a friendly act. But to "knock" behind a fellow architect's back, to run down his reputation and to "black eye" his work, is a thing that is altogether too common among us, and a thing we ought to frown down. Destructive criticism is of little or no use, anyway. Only yesterday the design of a great building was put before a group of architects of whom I happened to be one, by the representative of the owner, with the request that we criticize it. The position we took was that we should be glad to criticize it if he would just put us in communication with the architect. The owner's representative might come with him if he liked, but let us talk with the architect personally. We would not talk behind his back.

Creative criticism is the only kind that is worth while, and creative criticism we are all willing and glad to give, providing it is a friendly, good-fellowly relation that is established and not back-biting criticism which tends to weaken a man's position and destroy the good that might be accomplished by the criticism.

The old question of proper charges comes in here, too; it has an important bearing on mutual relations among fellow architects. From one point of view any architect has a right to do his work for any figure he cares to charge, no matter how low; but two considerations are of the greatest weight in this matter. The first is that, as is well known, the profession as a whole has, by long experience, and in view of the best interests of all concerned, client as well as architect, agreed that the architect's full service, under the very exacting conditions of today, and the high cost of producing the work, cannot be properly rendered without loss, or, at any rate, without inadequate compensation, for less than 6 per cent. The American Institute of Architects has therefore ratified that rate as the minimum proper charge; and members are expected to adhere to it. The San Francisco Chapter, and other similar organizations on this Coast, have adopted the same schedule, and it is the duty of all members to practice in accordance therewith. It is not too much to say that any member who charges less is by that very act

practically certain to be competing in charges with some fellow architect if not with the great majority of his fellow members—one of the most unprofessional things he can do. We are not shop-keepers—we are professional men, in duty bound to establish safeguards round the heavy responsibilities of the architect's service. Most of our members are doing the honorable thing and standing by their mutual agreements in this matter of charges. But statements are frequently made that many of our members are not doing so. If it is true, such architects are treading on disagreeable and dangerous ground and should be made the subject of fellowly criticism and correction, to say the least.

We have a system of certification in this State, and it is based on a sound principle. That whole system of certification should be strengthened from top to bottom. We should all stand behind the State Board of Architecture, supporting its efforts to raise the standards of our profession and enlarging its work in every possible way.

There are numerous attempts to get around the State Board of Architecture, and, incidentally, the Board is not as strong as it ought to be. But why isn't it as strong as it ought to be? It is because we don't stand behind it and back it up and see that its rules are really adhered to. We have men who are practicing architecture in the State without certificates, and others who have had certificates but have allowed them to lapse. The only reason they are not prosecuted in a court of law is presumably because there are no funds with which to supply the ammunition. The State Board of Architecture represents a certain principle, and that principle can obtain and be recognized in the general community only in the degree in which we ourselves recognize its value. Support it—strengthen it, so that it can go on to further accomplishment. Instead of wiping out that principle, as some architects might advise, because the standard cannot all at once be set as high as desirable, I say we can make certification mean a great deal more than it means today, and the time for it has come.

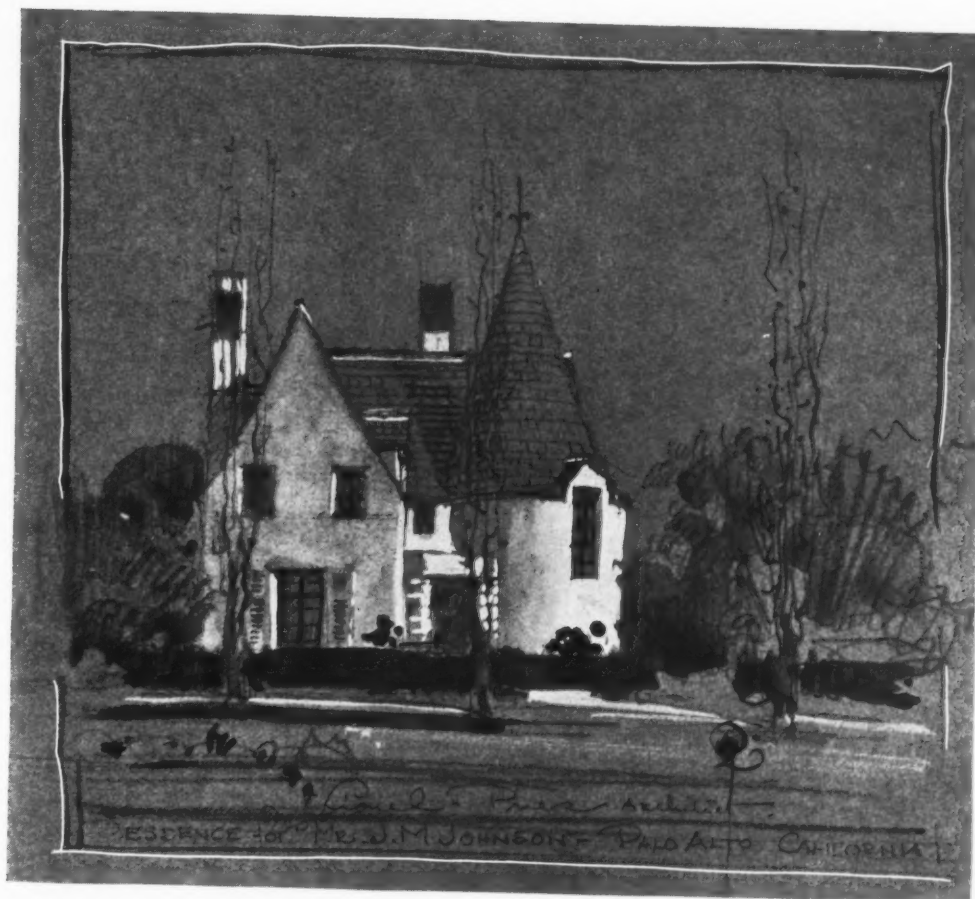
The architect should be more generally recognized at his real value before the law. At the present time he is scarcely recognized at all except in a back-handed way.

The architect is not recognized as a professional man. He is not recognized as a necessary element of the community. He is not recognized as one of the most essential contributors to the community's well-being. Laymen look upon architects, in many cases, as a necessary evil. Well! he is something better than that, as you all know, but we have got to bring all our power, all our influence, to bear on the laity, and upon the community, and have the architect properly recognized. Until he is properly recognized, he can't do his work properly for he is wretchedly handicapped.

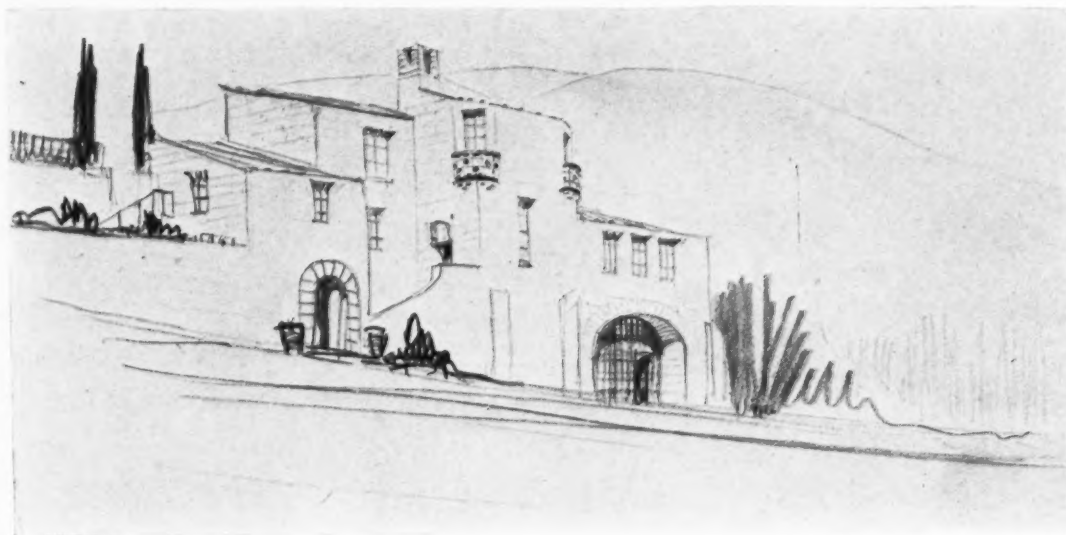
Then that great work of education—education of our younger fellows, and education of the public. We ought to be ambitious to enlarge our educational facilities, not only in our schools, but in the attention given by individual practicing architects to helping along the younger men in their offices. A great deal is being accomplished, but not nearly enough. The efforts are too sporadic. They ought to be correlated into a great unified movement for the uplifting of our art and profession. We ought to offer better inducements for our scholars. The suggestion of Mr. Kelham, which was just read, that we induce fifty men to contribute twenty dollars a year for three years in order to guarantee a scholarship prize for that period—this is in the right direction. But we should expand the work, enlarge the field and put our whole heart and soul into the effort. We can do that only by working together and by working with absolute enthusiasm and sincerity.

And we have to educate the public as well. It all comes down, most of what I have said, to a question of educa-

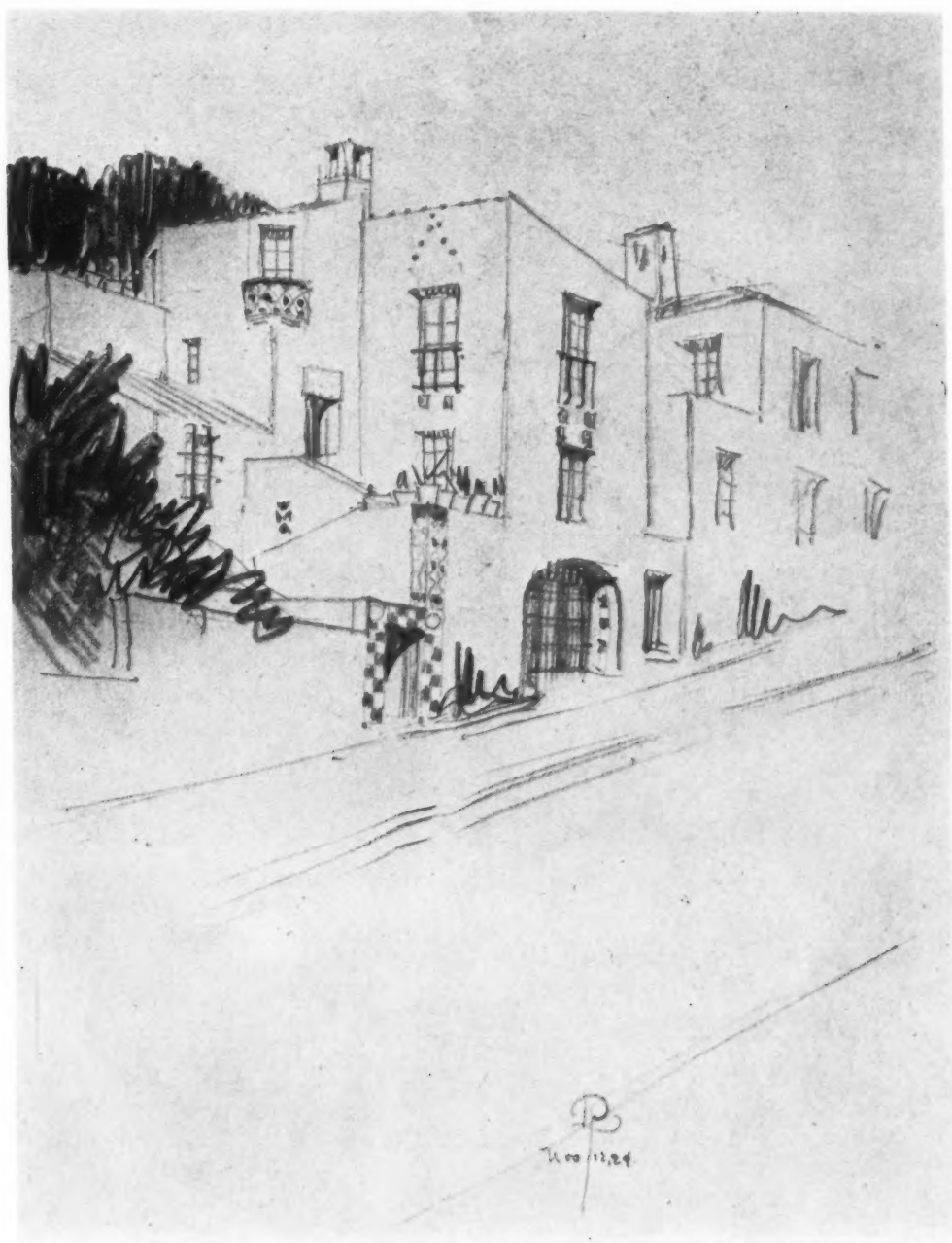
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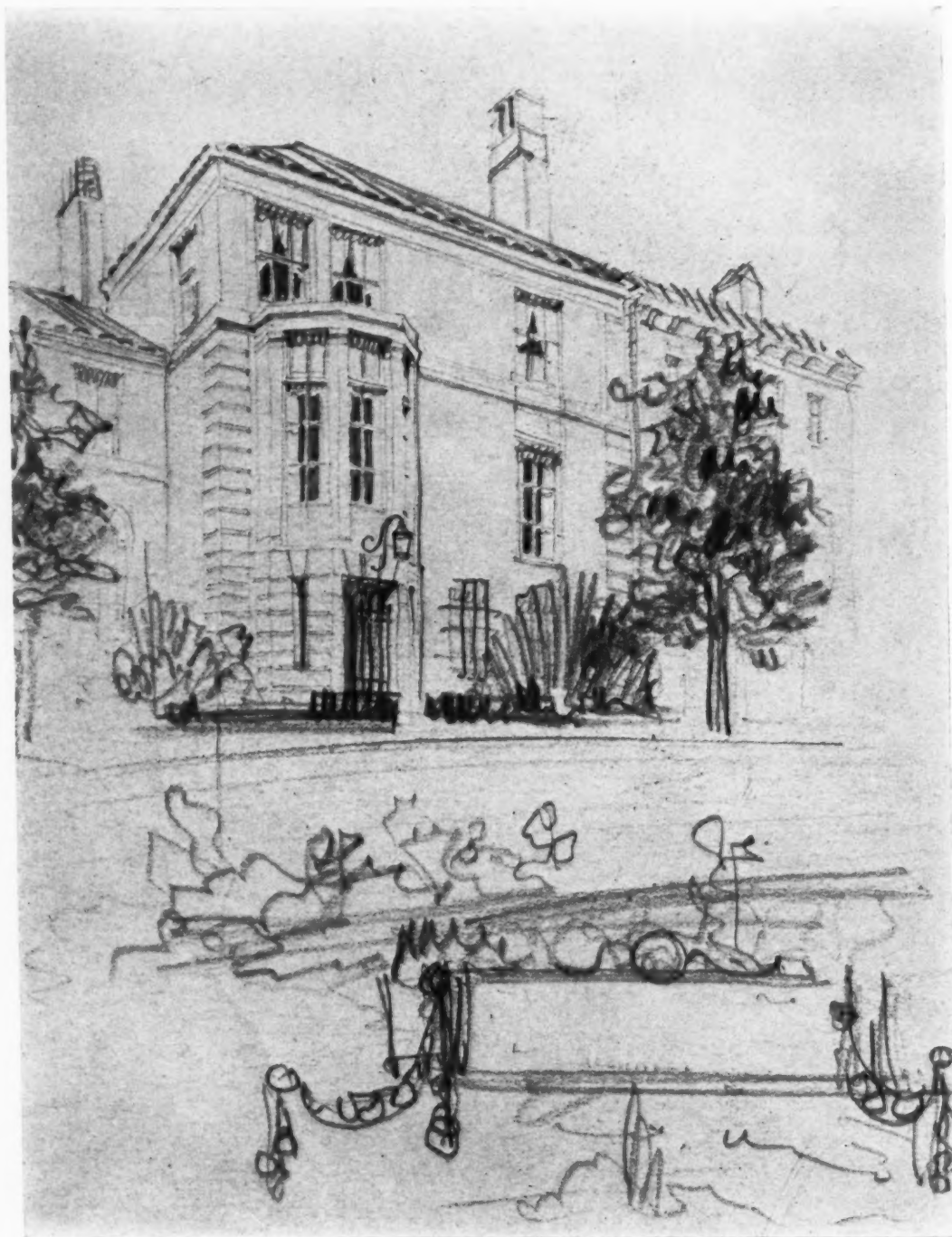
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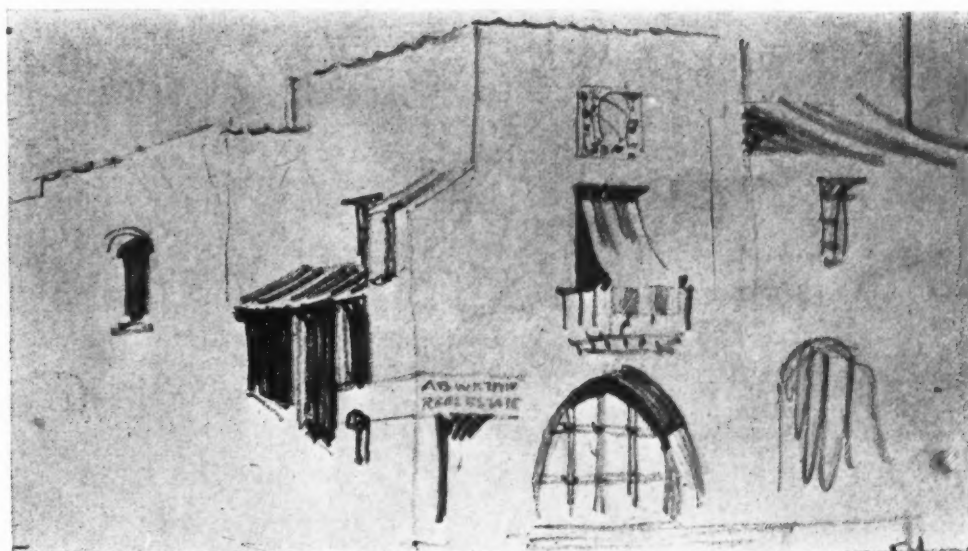
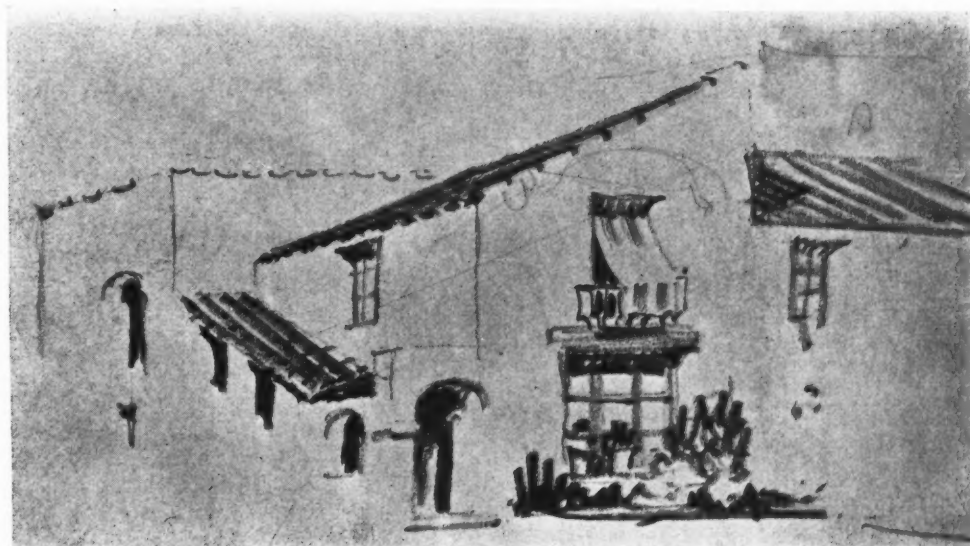
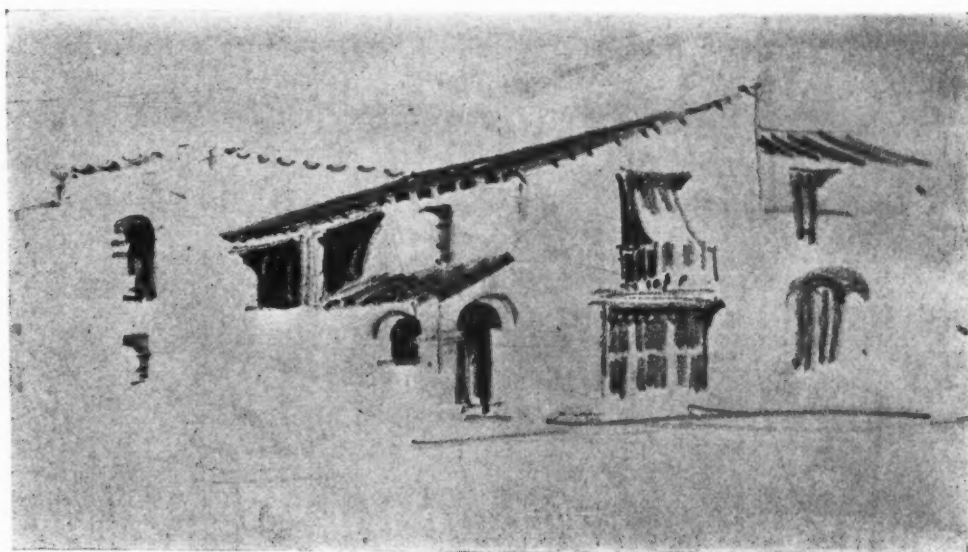
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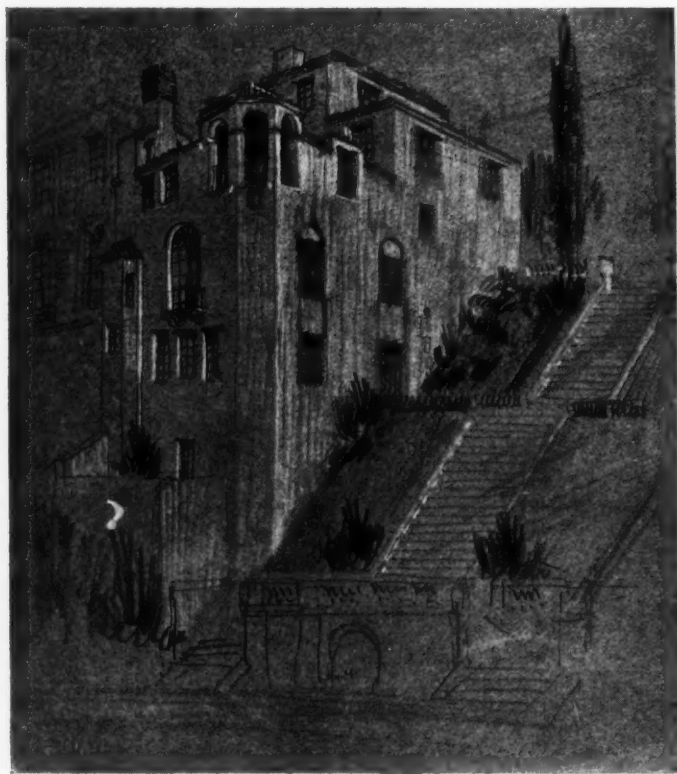
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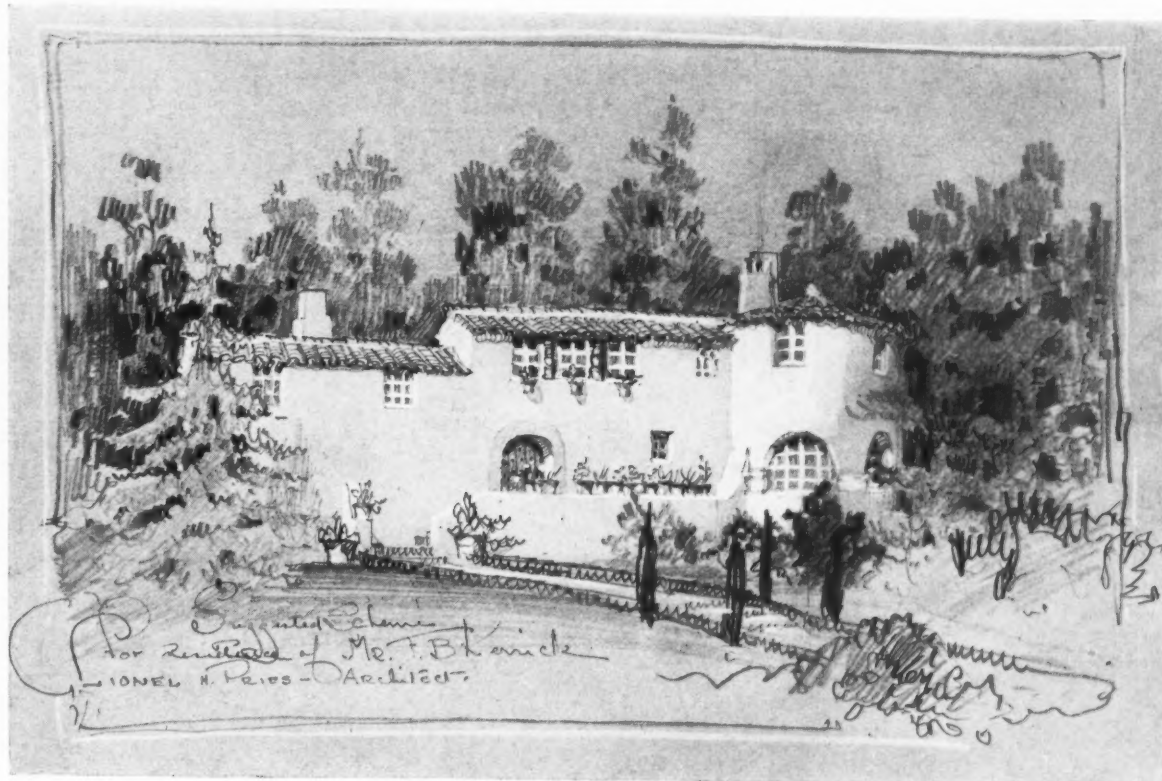
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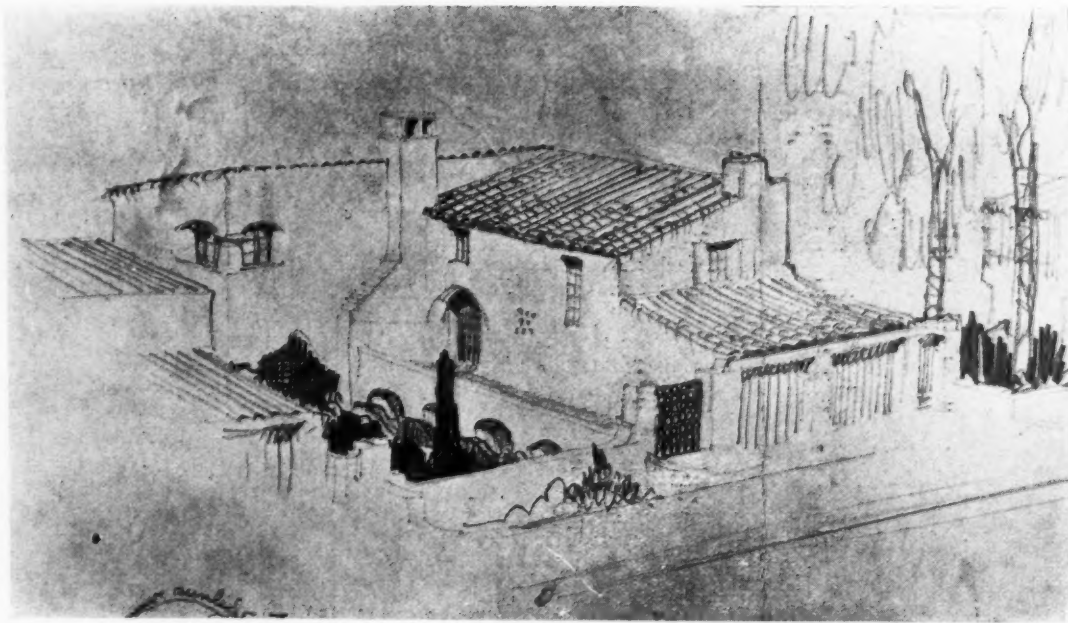
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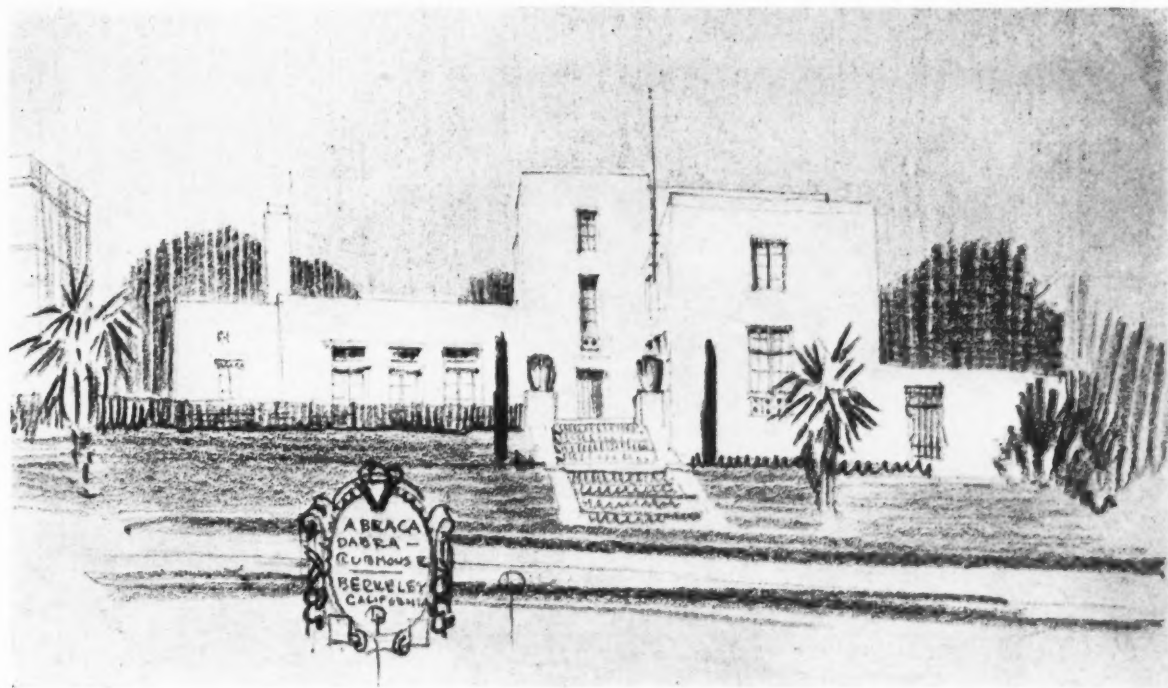
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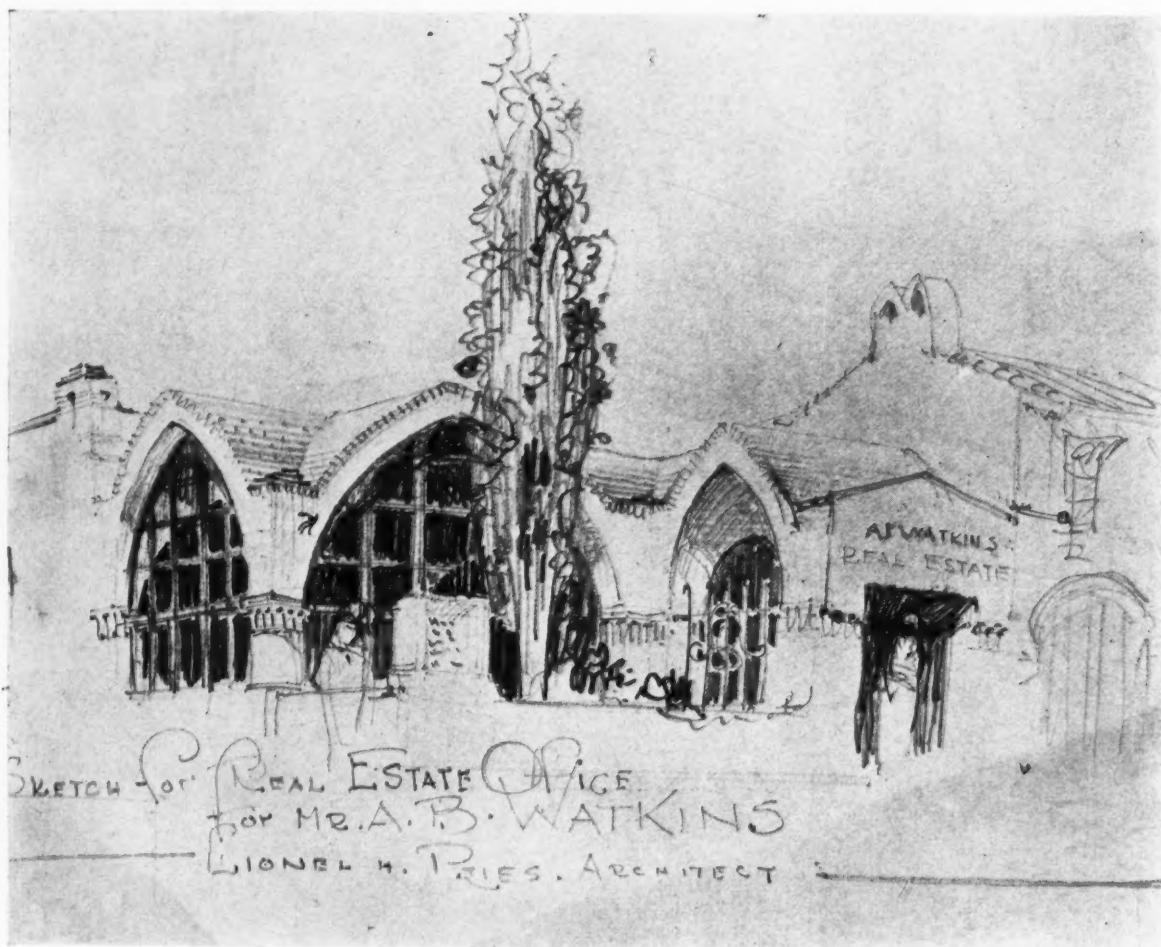
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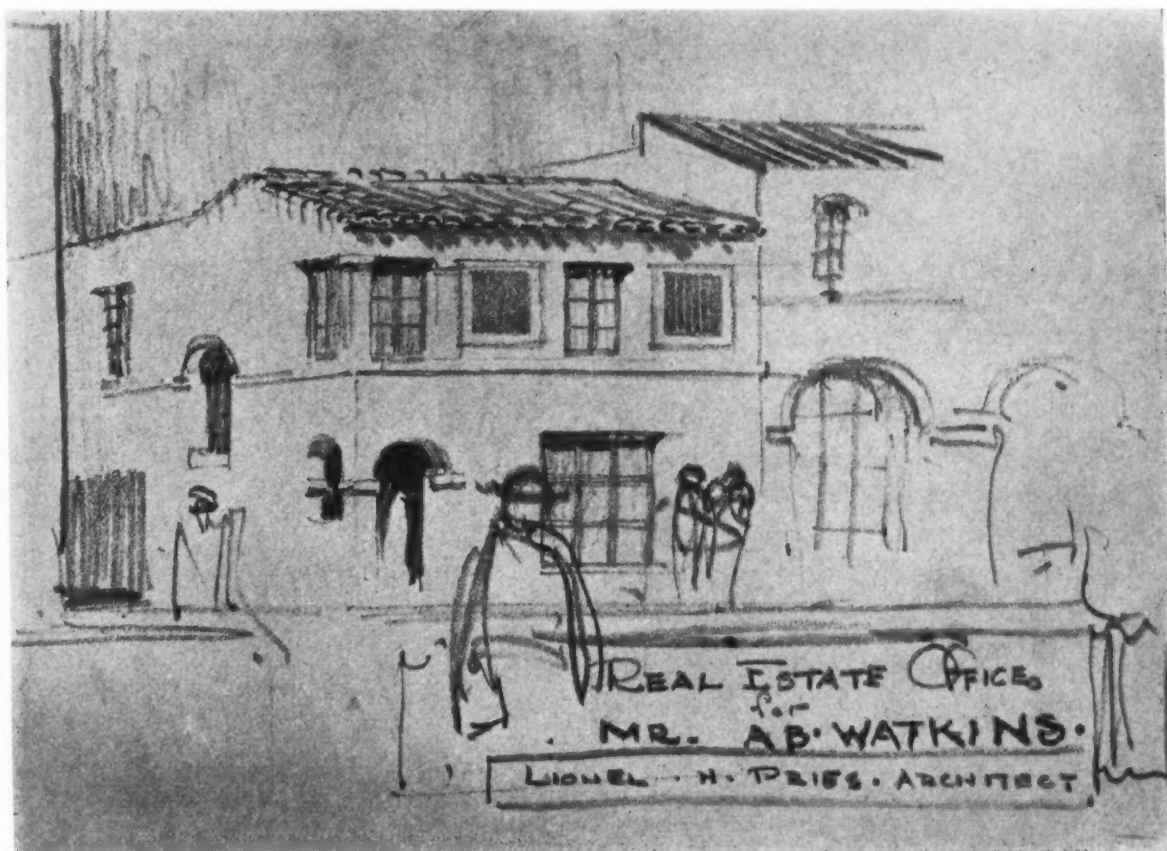
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· EDITORIAL ·

Another Moral Pointed

ONCE more a disaster due to inadequate building ordinances and inspectors has stirred San Franciscans to a righteous indignation. On the last previous occasion it was due to the collapse of a building; this time, to the burning of an old rat-trap tenement, with some loss of life, and imminent danger of a holocaust to the surrounding district.

How many more tragedies of this sort will be needed to stir the authorities to sensible action? Los Angeles at least has an adequate inspection system, although her Building Code is open to criticism. Any amount of work has been done on modern codes; a Uniform Code has been prepared and will probably be adopted by a number of California cities; but San Francisco seems to neglect all warnings, all opportunities.

It would seem to be well within the province of the local chapter of the American Institute of Architects to press this matter and keep on exerting pressure, through every legitimate channel, until definite and satisfactory action is started to remedy the situation.

* * *

An Architectural Exhibit

THE good news is received that an exhibit of recent architectural achievement in Northern California is to be held during the month of May, in the de Young Memorial Museum, in Golden Gate Park, San Francisco. The choice of location and time is excellent. In May, 1926, with no special feature to attract crowds, nearly 200,000 people visited the museum. For motorists or pedestrians, it is convenient to reach; there is abundant parking space; it makes a pleasant objective for a trip to the ever-popular park. Under these circumstances, with a fair amount of newspaper and street-car publicity, this exhibit is sure to attract an extremely large number of visitors. Much good work has been executed since the last exhibit, three years ago, and the presentation of this work will be of undoubted interest and value, both to the public and to the profession.

* * *

Do You Remember —

THE Quarterly Architectural Review, first published in San Francisco in 1877? It was edited by Jas. E. Wolfe and his son, C. E. Wolfe, architects, primarily to illustrate a building erected by them for the Eclectic Medical College,

in Oakland. The first edition met with such approval that it soon became a monthly, and took up so much time that Mr. Wolfe and his son had to choose between architecture and publishing. They stuck to their profession, and disposed of their journal to the S. F. Chapter, A. I. A., which after a year or two sold it in turn to private parties. Just how long it lived is uncertain—as Mr. C. E. Wolfe, who gave this information, moved to Los Angeles and lost track of the journal. Mr. Wolfe, who started practice in 1870, is probably the oldest architect now in active practice in California.

* * *

An Example

Albert J. Evers, secretary of the State Board of Architecture in the northern district, reports that in the case of the *People vs. Davis* in Alameda county the defendant was found guilty of practicing as an architect without a State license. The fine imposed on Davis in Judge Tyrrell's court, according to Mr. Evers' report, was \$50, with the alternative of spending 25 days in the city prison.

* * *

FUTURE OF ARCHITECTURE ON PACIFIC COAST

[Concluded from page 10]

tion, of the profession and of the public. We don't have enough evidence of the best that may reasonably be expected of the architectural profession. A very large part of the progress made in the East in the last twenty-five years has been made because of the interest that has been aroused in the public mind by exhibitions, which have become more and more influential. The standard has been raised from year to year, until it is now really high. After a lapse of some years since the last exhibition I happened to see in New York, I was astonished and gratified last winter at the Architectural League. The exhibition was smaller and much more select, and that was by reason of raising the standard. There were fewer things on the wall, but the things that were there, for the most part, were things of vital interest and genuine beauty. The line is very difficult to draw, to be sure, between good and bad—different men would draw it in different places. But, after all, we really can agree if we are willing to face the situation. Draw the line somewhere. Draw it up as high as you can—nothing below a certain standard to be exhibited. Put the big work in prominent places and make the exhibition tell, for all it is worth. Don't be afraid of offending because you have turned down something. You often help a man by not hanging his work. You can't at once set up a high standard for the public or for the profession; you can, however, in the course of a very few years, set up such a standard that the profession itself will be raised and the public enlightened.

If we look after all these things the future will take care of itself. Who cares what the style may be? Call it Mission, or what you like. If it grow naturally out of the conditions of this wonderful country and if we provide for it an environment and a nourishment of genuine professional feeling, it should be the finest style the world has yet seen.

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, February 15, 1927, at 6:30 p.m. Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the San Francisco Chapter, The American Institute of Architects, was held on Tuesday, January 18, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street.

The meeting was called to order by President John Reid, Jr., at 7:30 p.m. The following members were present: Messrs. J. S. Fairweather, Lester Hurd, Raymond W. Jeans, Morris M. Bruce, E. H. Hildebrand, H. H. Gutterson, Harris C. Allen, John Reid, Jr., Earle B. Bertz, Wm. C. Hays, Chester H. Miller, Ernest Coxhead, G. F. Ashley, W. R. Yelland, Wm. G. Corlett, Albert J. Evers.

MINUTES

The minutes of the November meeting were accepted as published.

REPORTS OF COMMITTEES

The Committee on Legislation reported a review of the proposed changes in the State Housing Law.

Mr. Hays reported for the Committee on Membership. A steady increase in Institute members at the rate of 3 or 4 per month was shown.

President Reid called the attention of the Chapter to the new Competition Code and Circular of Advice.

Chairman Coxhead of the City Planning Committee reported regarding cooperation in working with other organized bodies interested in city planning.

It was moved, seconded and carried that the San Francisco Chapter of the A. I. A. endorse the movement being initiated by the City Planning Section of the Commonwealth Club to form, by Charter amendment, an adequate City Planning Commission, and offer to them support and cooperation.

Mr. Bertz reported that permission from the Park Commissioners for the spring exhibition in the Park Museum had been obtained. The date for the exhibition was set for the month of May.

It was moved, seconded and carried that a committee be appointed to report on the advisability of an honor award competition for executed buildings. The President appointed Mr. Allen, Mr. Hays and Mr. Coxhead.

The Secretary reported that the change of the name of the Chapter has been set for hearing in the court on February 21.

Mr. Allen read a most interesting paper prepared by

Mr. Chas. Peter Weeks, which was delivered to the Commonwealth Club at a recent meeting.

There being no further business, the meeting adjourned.

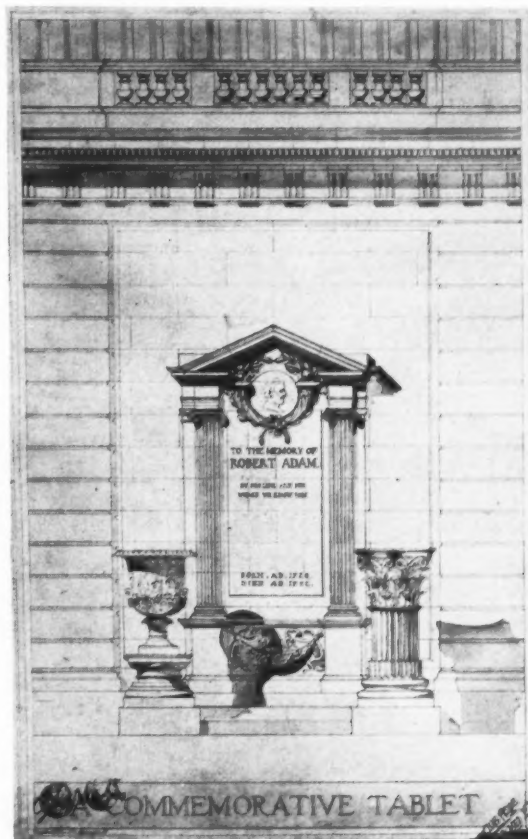
Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

SACRAMENTO ARCHITECTS' BANQUET

An attractive invitation was issued by the Architects' and Engineers' Club of Sacramento to their annual banquet at the Sacramento Hotel, February 3, with a committee consisting of Jens C. Petersen, Carl E. Berg, H. W. DeHaven, Earl L. Holman, and Roderick Miles. A clever sketch of an Arabian Nights Entertainment, by Mr. Miles, accompanied the notice.





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SAN FRANCISCO ARCHITECTURAL CLUB

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Treasurer JOHN H. DEVITT

Ira H. SPRINGER ARTHUR D. JANSSEN



THE San Francisco Architectural Club's Twenty-fifth Anniversary. Twenty-five years of existence and going stronger each year. Proclaimed by visitors from the four corners to be one of the liveliest clubs of its kind in the United States.

Foremost among our activities was the twenty-fifth anniversary Jinx, held Saturday evening, December 11, 1926, and at which were present about three hundred and sixty. This was a large affair and the boys worked hard under the direction of the Jinx Committee consisting of Harry Langley, chairman, Ira H. Springer and C. Jefferson Sly. The main play was "Archades," which means Architectural Hell, and to carry out the spirit the hall was decorated in an appropriate manner. Both the Atelier and Engineering Class had playlets that were to be highly praised. The hall was decorated under the direction of Felix Raynaud, one of San Francisco's leading interior decorators, and Arthur Janssen. With a corps of about thirty members, they built the stage and made the scenery "on location" the day of the Jinx.

At the Jinx a beautiful forty-page Jinx Program was distributed. As the Club had not turned out a year book since 1917, the year-book idea was incorporated in this program, a copy of which was mailed free of charge to all architects within a 200-mile radius of San Francisco. Any club or member wishing one of these programs will be mailed a copy without cost, by writing to the San Francisco Architectural Club, 523 Pine street, San Francisco. As a result of the Jinx and the program, the Club cleared about six hundred and fifty dollars.

Another of our big events of December was the billiard tournament which was handled by Harry Langley. There were four flights, the winners of which were as follows: First flight, Wilton Smith; second flight, John McGilvray; third flight, Carl Schmidts; fourth flight, Theodore Ruegg. The winners were presented with suitable prizes at our January meeting.

One of our big activities is our Thursday luncheon in our own quarters. We have between thirty and forty present each week and at our special New Year luncheon, held the Thursday before New Years, the club rooms were taxed beyond capacity.

Our engineering class, which was mentioned before, is continuing as strong as ever under the direction of Mr. Sly.

Our Atelier promises the biggest year under our new Massier, Mr. Don Works, and with the able assistance of our Patrons, Mr. Ernest Weihe and Mr. Ed Frick. It is to be noted here that Mr. Wm. Freeman, one of our boys who started his studies in the Club but four years ago, has received his certificate and is leaving for Mexico next month to practice.

Now as to our start for the New Year, our slogan is the cue, "A bigger and peppier year." We started the year with a bang at our January meeting. With Ira H. Springer acting as installing officer and Clyde Trudell as master of ceremonies, the following officers were installed in a serious but far from solemn manner: President, Howard

E. Burnett; vice-president, Lawrence Keyser; secretary, Russell B. Coleman; director, Arthur D. Janssen. Our outgoing president, Mr. Ernest E. Weihe, a Paris prize winner, was presented with a beautiful watch charm and given a huge ovation for his wonderful work.

The Entertainment Committee presented to the members its plans for the whole year's entertainment and the year promises to eclipse any year past. There will be no dull moments for anyone. The February meeting will be an initiation, which is held about three times a year, and we are going to—well, we can't tell here as it is against the rules of the Club, but we know that no one attending will go home disappointed. Nuf sed.

For a "Bigger and Peppier New Year,"

* * * IRA H. SPRINGER.

Certificates to practice architecture in this State have been granted by the California Board of Architecture, Northern Division, to Mark T. Jorgensen, 742 Market street, San Francisco, and Herman A. Schoening, 2108 Shattuck avenue, Berkeley.

John S. Siebert, architect, has moved his offices to the Granger Building, San Diego.

John T. E. Stoll, the well-known artist, has established his new studio at 141 San Pablo avenue, San Francisco.





C. C. YOUNG
Architect

Exquisite Redwood Panels of Rare Beauty

THE living room in the home of Captain Fremont R. Nash, San Francisco, is strikingly unusual in its beautiful use of California Redwood.

The panel over the fire place is a single Redwood burl 5 feet by 8 feet in size. The casings and baseboards of the room are curly Redwood.

And the ceiling is panelled in Redwood, each board being clear, all heart Redwood, five feet wide.

This is typical of the value of Redwood in producing beautiful effects—decorated or hand hewed beams for ceilings, for stairs and balustrades, siding, decorative gates and railings for exteriors.

Information of any sort relative to the many and varied uses of this remarkable wood will be gladly furnished upon request by our Architectural Service Bureau.



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PACIFIC COAST ARCHITECTURE IN 1926

[BY HARRIS ALLEN, A. I. A.]



IF IT IS wise for an individual to take a yearly inventory of his stock, to figure his assets and liabilities and profits, to determine whether his business and his resources are in a healthy state of growth, his credit sound, his prospects reliable—it is no less important for so abstract (withal so concrete) an entity as an Industry to audit accounts, so to speak; to ascertain whether it is going ahead or falling back.

In the case of the Building Industry, in which Art is inextricably combined with Business, much more is involved than a financial audit, important as that is. Without wise financing, building progress is bound to be retarded, sometimes almost stopped. Of even greater importance to the future of the industry and the community is the quality of design and construction. Evidence of a continuing high standard in these particulars is the best sort of proof of progress; if the standard is actually being raised, there need be no doubts about the future, for a considerable period, at least.

In such a happy position is the Building Industry of the Pacific Coast. Let me hasten to qualify this statement. The amount of wretchedly poor design and construction is by no means eliminated, nor even much reduced; we are far from the point when we can afford to dismiss it as negligible. But the percentage of good work is steadily increasing; and the good work reaches a higher average of excellence each year. And moreover—to a surprising, exhilarating degree—there is obvious less imitation and more inspiration; not in the invention of new forms or styles of architecture, but in the intelligent application of present knowledge to present-day requirements and conditions.

Granted that to do this successfully requires more than average ability, we must admit that we are fortunate in having attracted to this Coast so many architects of this caliber. Various causes contribute to such a condition—the development of new country, with the consequent freedom of opportunity; climate, natural advantages; the mixture of population, with people arriving from all parts of the world, hence the release from all cramping inhibitions of prejudice; many other factors could be added.

In this issue of the PACIFIC COAST ARCHITECT are presented views of a few examples from the principal classes of buildings.

This is by no means an adequate showing of the work of the past year—perhaps not even a fair choice. However, it indicates quite clearly

the general truth of the foregoing remarks; and it ought to follow that succeeding Annual Reviews will be able to provide as adequate a record of the general advance in architecture on the Pacific Coast as is possible in such a large field.

* * *

BUILDING PROGRAM FOR THE YEAR 1927 IN SAN FRANCISCO

[BY W. H. GEORGE]

President, The Builders' Exchange of San Francisco



THE building program for the year 1926 in the city of San Francisco passed into history showing the largest amount of building permits issued for many years past, in fact, probably the largest year since 1915. There are apparently many causes leading to this result. There was no boom; it was just a good steady program, apparently brought about by the normal growth of a large city, aided to a considerable extent by the publicity put out by Californians, Incorporated.

The kind of building was not confined to any one class. A goodly part of it was large office buildings; a considerable part was apartment houses, although probably the largest part of it was home building, and it is interesting to note the way the home building program in San Francisco has increased and branched out.

It was all accomplished in spite of the fact that commencing April 1 and throughout the year there was a carpenters' strike in San Francisco against the American Plan. The result shows the confidence of our San Francisco community in the American Plan, and that, in spite of the fact that there was a carpenters' strike on hand, they were willing to proceed with the building program in a normal way.

So far as anyone can prophesy, the outlook for 1927 is equally good. Our population is steadily increasing, the demand for homes continuing, several apartment house buildings are already planned as well as several new office buildings.

Fortunately the carpenters' strike is over and San Francisco is now enjoying industrial peace and harmony. Therefore with renewed confidence and with a steadily increasing growth our people are bound to look forward and give their attention to a continuance of the building program.

The prices of building materials have remained normal and about as low as could be expected with the high price of labor; therefore there is nothing to cause the prospective builder to wait, anticipating lower building costs.

Apparently building costs are steady and permanent, at least for some time to come.

In conclusion it is interesting to note the interest that Eastern capitalists are taking in our building program and the readiness with which money may be secured for any legitimate proposal in the building line.

* * *

Announcement is made by the R. A. Herold Co., architects-engineers, of the removal of their San Francisco office to 683 Sutter street.

* * *

The cover sketch by Lionel Pries is of particular interest at the present time when real progress is being made towards a definite bridge plan.



CLAUS SPRECKELS BUILDING, SAN FRANCISCO. REID BROTHERS, ARCHITECTS

NOTE: THIS INTERESTING VIEW OF SAN FRANCISCO'S FIRST SKY-
SCRAPER WAS TAKEN DURING THE CONFLAGRATION OF 1906; THE
BUILDING WAS ONE OF THE FIRST TO BE REPAIRED AND OCCUPIED



RUSS BUILDING, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT
SHOWING ABOUT TWO-THIRDS OF ITS 30-STORY HEIGHT



Wiltshire Boulevard Church, Los Angeles, California, one of many fine examples of monolithic exposed concrete Allison and Allison, Architects, Los Angeles.

STRUCTURALLY and artistically concrete is the complete building material. It is again so exemplified in the Wiltshire Boulevard Church, Los Angeles.

In this building the architects have created a dignity of form ideally expressed in

concrete. The monolithic effect has been gained by leaving the planes of the surface untouched after removing the forms.

Architectural search for the most versatile medium, wherein truly artistic results are possible of quick achievement, is rewarded with concrete—the stone that can be moulded.

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WHAT OF THE VERTICAL IN AMERICAN ARCHITECTURE?

[BY TIMOTHY PFLUEGER, A. I. A.]



PRACTICALITY and the economical use of space rule the interior arrangements of today's office building. Here everything is more or less standardized to meet the purposes of the tenants and assure the required financial return to the building's owners. But in its exterior architectural form, the modern office building is in a stage of progressive evolution. Here the architect's imagination, creative faculty and pure fancy have somewhat free rein in the striving to create a business building architecture, expressive of America, her cities, people and the spirit that moves them to accomplishments whose magnitude and scope have never before been approached in the history of civilization.

The fact that we are largely utilizing the vertical principle to this end is significant and suggestive.

The building of horizontal lines and masses goes up broadly to stop with its own roof lines. Towers, columns and pediments give variation because they differ in the fundamentals of their movement, rhythm and suggestiveness. It is possible to coordinate and balance the vertical and horizontal forces, but though the structure as a whole may be well unified and impressive, it rarely has sufficient balance of these opposite forces to give it a sense of spontaneity.

On the other hand, the building of vertical lines and masses seems not to end with its own definite self, no matter how great the bulk of its several masses. The elements of towers, columns and other ornamentation serve to give the necessary variation, but they themselves can be so adapted to the vertical fundamentals that variety is secured without the least suggestion of superfluity. These things seem to be integral elements of the building, rather than being stuck on for the mere sake of themselves. The eye of the beholder travels from the sidewalk to the topmost point with one clean, quick sweep, uninterrupted by counter principles that stop his mental and optical flight and force him to pick his way among them. Nor does he stop at the top. There is always a sense of release, symbolical of the upward rising, inexhaustible force that knows no limitations and permeates American business thought, accomplishments and progress.

This is the principle, and the American business architecture of the immediate future will be largely concerned with variations and adaptations of it to meet the zoning ordinances of different cities and localities; to proportioning, balancing and setting back the masses, so that they will be well adjusted to street frontages and the shape and size of the lot on which the building stands.

Illustrative of these points are many of our newer office buildings built on the vertical principle. They vary in the nature of their sites and in the character of their surrounding neighborhoods. Their individual ensembles and the details of ornamentation and color give rise to totally different mental reactions on the part of those viewing them. The dimensions and masses of each building are so exactly scaled to its surroundings, its street frontage and its own lot that it would not be possible to lift up one building and put it down on the site of another, and have each structure retain the all-around perfection of its original concept. Nor can any building be satisfactorily copied, no matter how carefully the dimensions of the duplicate are adjusted to its site.

Thus business building architecture, employing the vertical principle, must concern itself not with slavish duplication of already well-expressed vertical forms, but in

adaptation and adjustment of the fundamentals to the elements of the site, the street and the neighborhood; the purpose and nature of the building and the activities of its occupants. It must be so related to the other vertical and horizontal buildings about it, so well and originally conceived and executed, that it will neither dominate the block by violation of the principles of large mass compositions, nor lose itself in the complexity and diversity of the units that make up that mass.

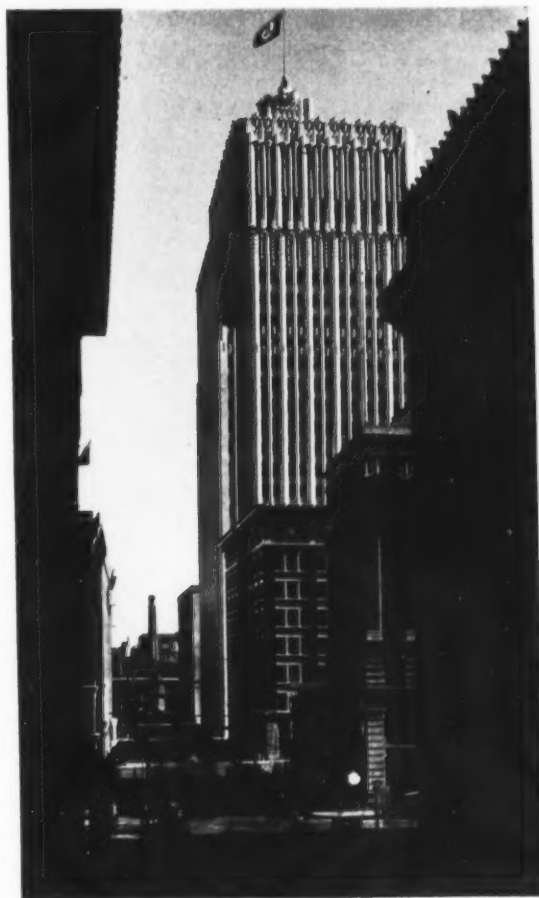
It is only by applying originality to logical design and by keeping in mind individual suitability in relation to environment and function that vertical architecture will find its proper place in American cities and not fall into the rut of monotony that has so often characterized our city architecture of the past.

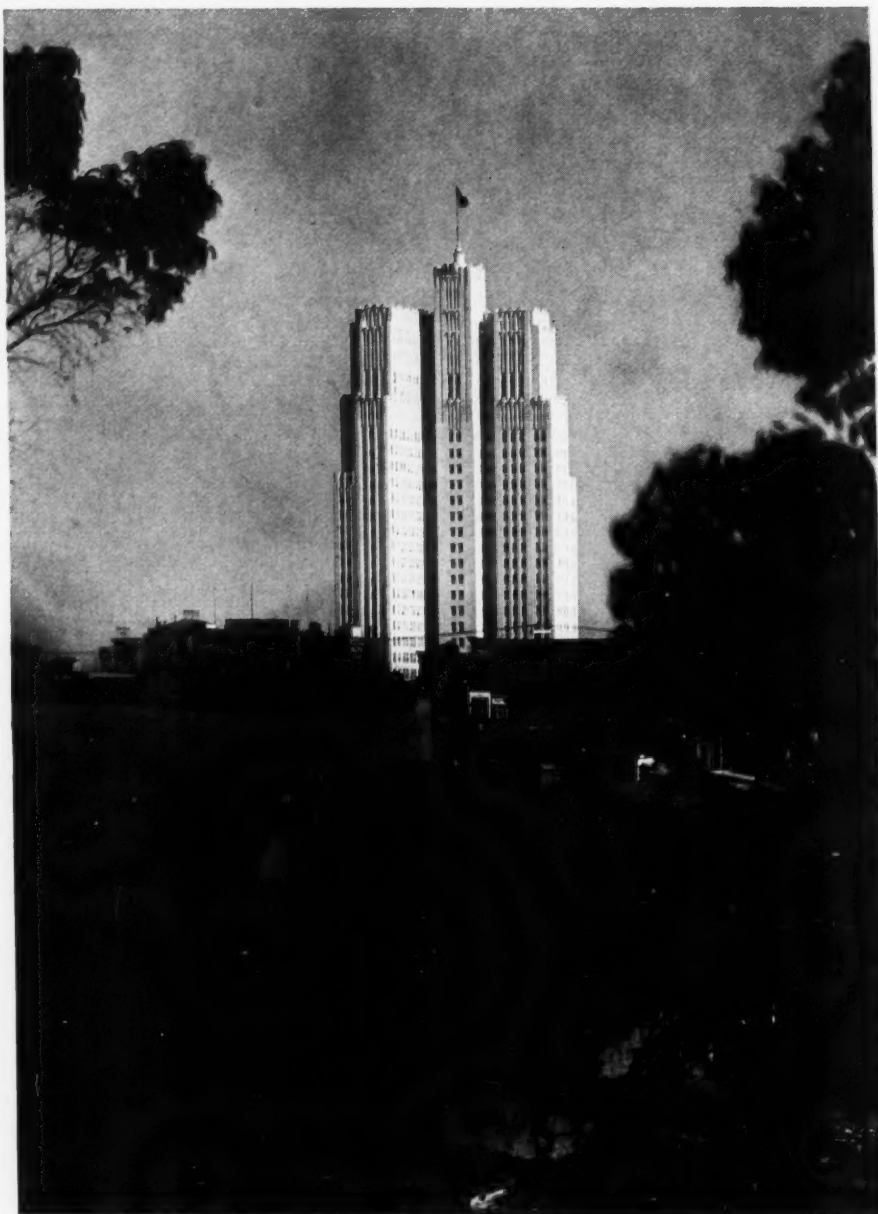
HERMANN SAFE CO. PLANT

Established thirty-eight years ago in San Francisco, the Hermann Safe Co. has steadily grown until at present the general offices and plant are located in a fine two-story building at Howard and Main streets, containing over 30,000 square feet of floor space.

Started as a small machine shop devoted to the repair of safes and vaults by John Hermann, the business soon included manufacturing of fine safes, vaults, etc. Banks, office buildings, etc., everywhere on the Pacific Coast have installations by this company.

Architects and others interested are offered the service of a specialized department devoted exclusively to proper design of vaults and bank equipment.





COAST DIVISION BUILDING, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

Photo by Gabriel Moulin



COAST DIVISION BUILDING, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

From a drawing by Hugh Ferriss



Lacquer

The first great building in the world in which Nitro-cellulose Lacquer was completely and successfully applied by air-gun process for surface finish on all metal and hardwood trim was the Coast Division Building of the Pacific Telephone and Telegraph

Co., San Francisco. The extent of this operation was so great, the consequences of any mistake so serious, that the adoption of this new process required absolute conviction on the part of the architects, the owners and their engineer after the most thorough investigations. ✎ Miller and Pflueger, Architects, A. A. Cantin, Associate; Lindgren & Swinerton, Inc., Builders; A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco.

"Co-operation for Quality"

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Lacquer

When the Hunter-Dulin Building, San Francisco, was planned, two considerations were imperative: Quality and Time for completion. A new Standard of Excellence for finish had been established by Nitro-cellulose Lacquer in the Telephone Building and other

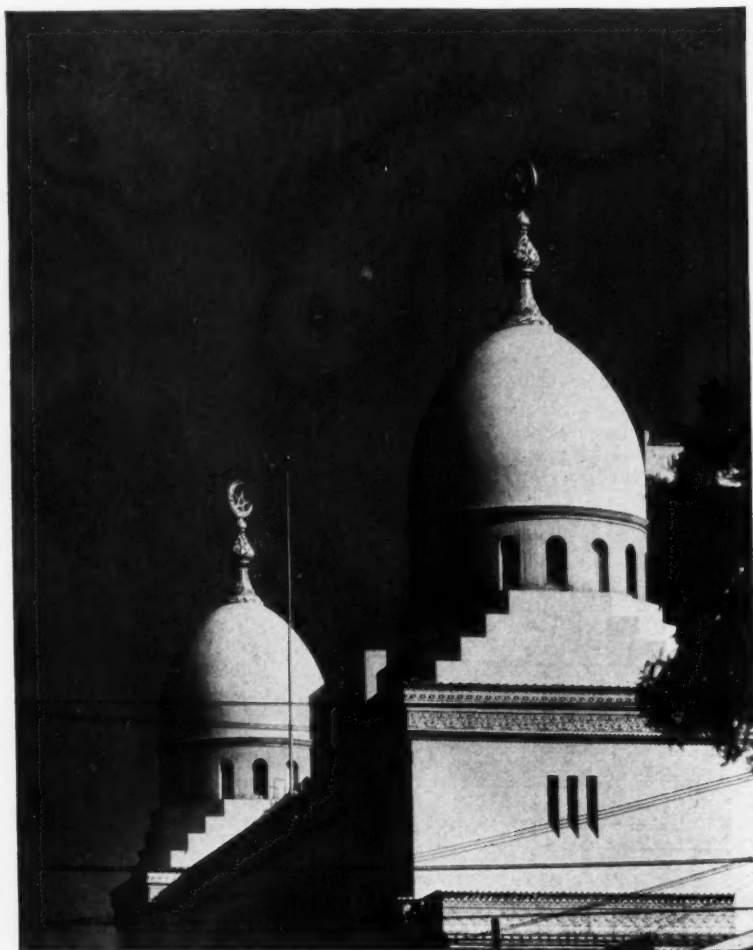


work, which met all requirements; and the speed of application exceeded any known process. The same experienced organization which had successfully completed the previous operations was engaged to apply this new Lacquer Finish on all interior mahogany surfaces in the Hunter-Dulin Building. ❧ Schulze and Weaver, Architects; Lindgren & Swinerton, Inc., Builders; A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco.

"Co-operation for Quality"

Sherwin-Williams Company "Opex" Lacquer applied throughout with Decora air brushes by A. Quandt & Sons.

C O L O R E V E R L A S T I N G



The Shrine Auditorium Los Angeles, finished with California Stucco.

*Architect
John C. Austin
F.A.I.A.*

*Fred E. Potts
Plastering Contractor*

CALIFORNIA Stucco, with its unlimited versatility, is an ideal creative medium for the architect. It has the plasticity of sculptor's clay with the solidity and permanence of rock. It can be fashioned to any shape. To massive surfaces or intricate details it lends itself with equal ease. It is

adaptable to any style. The architect's ideals of beauty are unchecked by limitations of the material. This versatility applies not only to form, but to color and texture. And its beauty is as enduring as the concrete walls it covers, for basically California Stucco is portland cement.

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FINANCIAL CENTER BUILDING, SAN FRANCISCO
FREDERICK H. MEYER, ARCHITECT

Photo by Gabriel Moulin

SHERWIN-WILLIAMS

PAINTS • VARNISHES • LACQUERS • ENAMELS



ON all interior mahogany trim throughout the Hunter-Dulin Building, San Francisco, Schultze & Weaver, Architects, there has been used a new interior finish—OPEX LACQUER—rich in depth, durable beyond all former notions of durability, and so quickly applied that it speeds occupancy by many days. ¶ Opex is applied with the spray brush and forms a flawless, naturally lustrous protective coating that is immune to the action of heat, cold, water and strong soaps, and resists scuffing and abrasion and all other forms of office building wear. ¶ It brings out the best values of any wood surface, forms a fadeless coating of great depth and richness on any wood, metal or wall surface. Being an inert substance it does not fade or lose its brilliancy with time and continued use, but instead actually improves and mellows with age.

Opex Lacquer also used in the Coast Division Building, Pacific Telephone and Telegraph Co., San Francisco, Miller & Pflueger, Architects; A. A. Cantin, Associate; the first great building in the world to have all metal and hardwood trim completely and successfully finished in lacquer. Both buildings finished by A. Quandt & Sons, Painters and Decorators, San Francisco

THE SHERWIN-WILLIAMS Co.

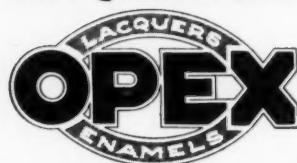
Pacific Coast Factories and Warehouses:

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The perfected



lacquer enamel

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LARGEST IN THE WORLD



Photo by Morton & Co.

HUNTER-DULIN BUILDING, SAN FRANCISCO
SCHULTZE & WEAVER, ARCHITECTS. E. T. HEITSCHMIDT, ARCHITECT IN CHARGE



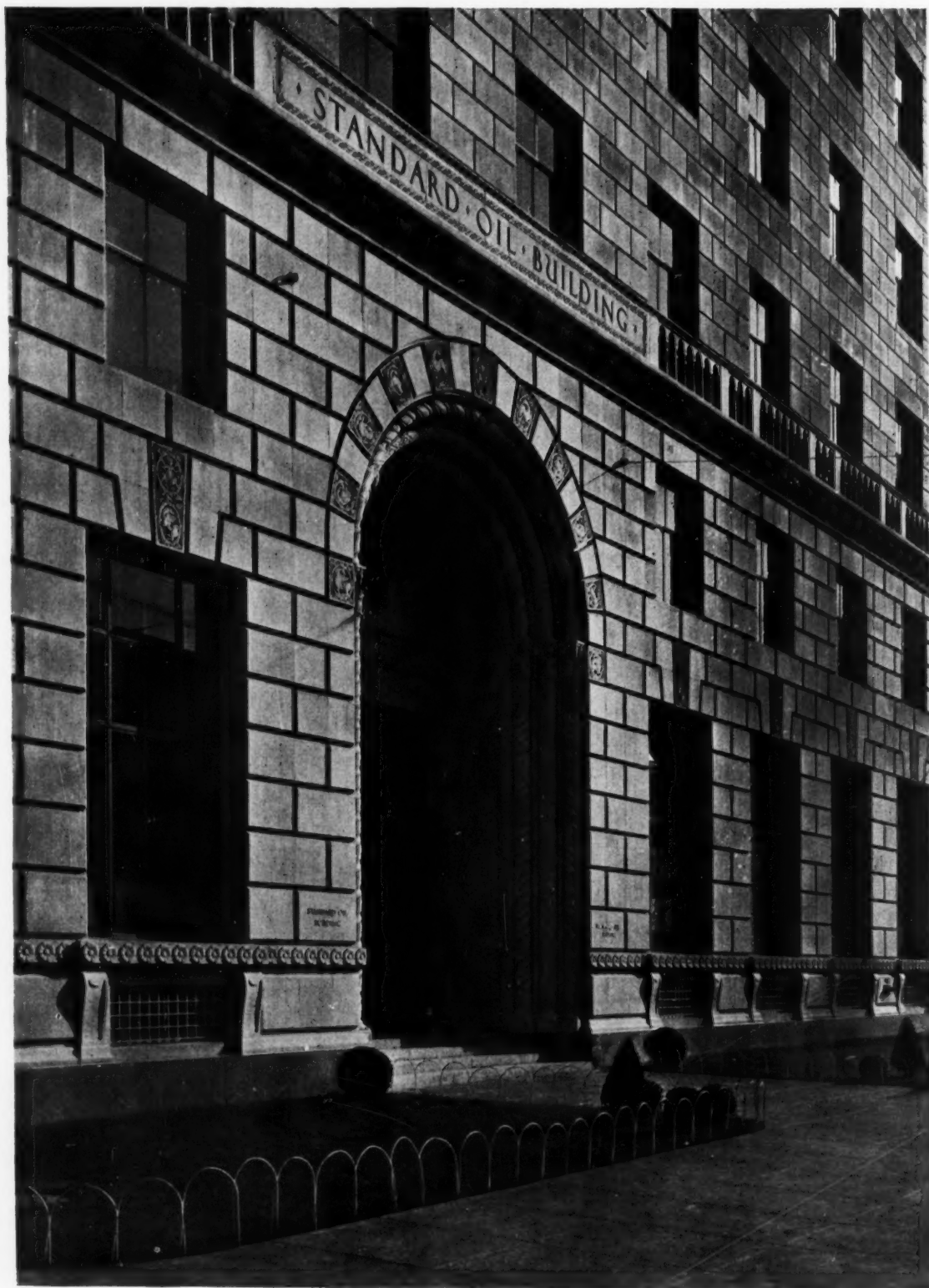
PACIFIC NATIONAL BANK BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photo by Mott Studios



BANK ENTRANCE, PACIFIC NATIONAL BANK BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photo by Mott Studios



STANDARD OIL CO. BUILDING, LOS ANGELES
GEORGE W. KELHAM, ARCHITECT

Photo by Mott Studios

SOUTHERN CALIFORNIA'S INDUSTRIAL DEVELOPMENT

[BY SEWARD C. SIMONS]

Manager Domestic Trade Department, Los Angeles Chamber of Commerce

THE year 1926 was characterized in Southern California by the arrival of an exceptionally large number of new industries and by notable expansions in the manufacturing establishments already in operation. The total of new factories exceeds 300, among which it will be interesting to enumerate some of the more outstanding.

		Total Proj.
Sears, Roebuck & Co.	Distrib. plant..... Bldg. commenced.	\$5,000,000
National Paper Pro. Co.	Factory.....	2,500,000
National Biscuit Co.	New plant..... Completed..	1,500,000
Columbia Steel Corp.	Rolling mills.....	2,000,000
Ford Motor Co.	40-acre assembling plant at harbor. Commenced..	3,000,000
Shell Oil Co.	Refinery.....	6,000,000
Goodyear Tire & Rub. Co.	Additional plant.....	1,500,000
Ill. Pac. Glass Co.	New plant for glass bottles. Announced first unit.	750,000
American Can Co.	New plant addition.....	1,500,000
C. F. Braun & Co.	Oil well mach. plant.....	1,000,000

It is evident from the fundamental character of the industries above represented that their plants will form a very vital and important addition to the industrial output of Southern California. It is estimated that within a year these industries alone will be adding over \$25,000,000 to the annual output of manufactured products in this area.

Nothing is more striking as indicating the rate at which Los Angeles' industries are growing than the announcement by the United States Department of Commerce of the figures compiled by the United States Census of manufactures for the year 1925 just released. This gives the total value of manufactured products within the city limits of Los Angeles for 1925 as \$545,983,480, an increase over 1923 of 30.7 per cent. The products of Los Angeles county are given as \$903,015,543.

An analysis of the Federal Census of manufactures for the Pacific Coast cities shows a tremendous comparative gain in the Southland's industry, typified by the manufacturing activities in Los Angeles city proper as against the relative showing of other cities.

Judged from a construction standpoint, 1926 in Los Angeles must be considered to have been relatively inactive. The total volume of building permits for the year amounted to \$123,006,215 for the city of Los Angeles, a decrease of some \$29,630,221 from 1925 and about the same amount less than 1924. A number of outstanding buildings have been started in the city during the year, among which undoubtedly the most notable is the new city hall which will rise to the height of 27 stories, more than doubling the height limit prescribed for private structures. Some of the large downtown buildings completed during the year were covered by building permits applied for during the end of 1925 and thus, while the permit figures as above indicated show a decline in 1926, the actual amount of construction was probably about stationary, especially when taken into account with the construction throughout the industrial area lying beyond the city limits.

A check of the offices of a number of important architects and contractors indicates the prevalent opinion that 1927 will considerably exceed 1926. At least 20 limit-height buildings are scheduled for the coming year and residence construction has been steadily showing a good volume for a number of months past. Surveys as to the percentage of vacancies in the various classes of building

indicate clearly that the single family residence is still the type of building in which there is a relative shortage. The vacancies in single family houses are at the present time estimated at less than 5 per cent of the total number, in contrast with apartment houses where the vacancies run over 16 per cent.

At this time the agencies studying the national building conditions are continually asking whether the shortage of construction due to the war years has been made up. This aspect of the matter is hardly applicable in Southern California. The population has doubled since the war and any volume which might have been considered normal in 1918 would be relatively unimportant in 1926. We would say, therefore, that the war building shortage was made up as early as 1923, and that the future volume of construction will represent, as that of the last three years, a demand for new buildings based on the growth of the community. The growth of the community in turn bears a close relationship to the development of industry in Southern California and with the rapid extension of manufacturing, as indicated in the earlier portions of this review, it would seem that an active and prosperous year in the building lines will be experienced during 1927.

* * *
LOS ANGELES ARCHITECTURAL CLUB

At the January meeting of the Club the annual election of officers was held. Mr. H. Roy Kelley was elected, by unanimous vote, to the office of president for the coming year. George W. Hales was elected vice-president and J. R. Wyatt, secretary, and H. B. Smith, treasurer, all unanimously.

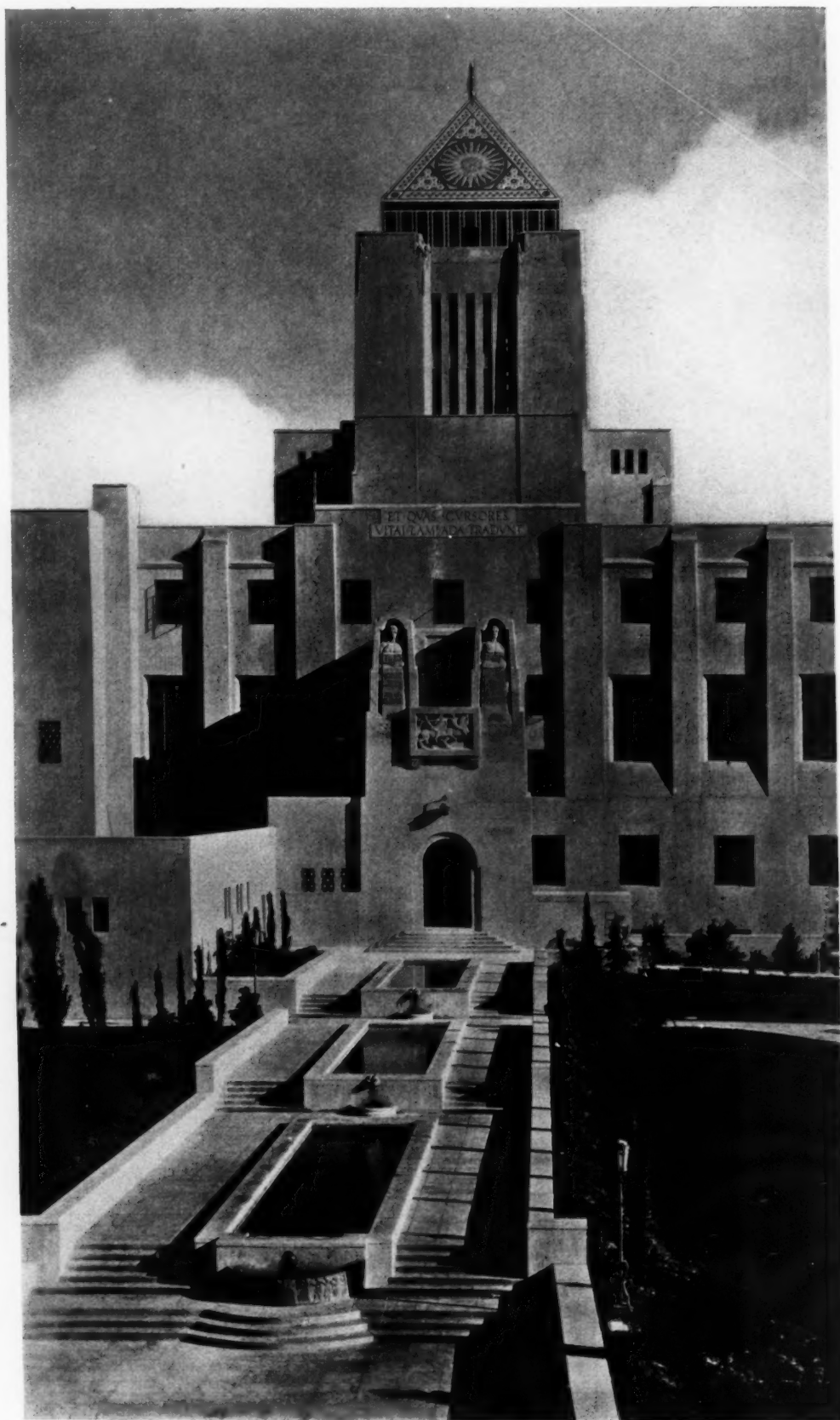
The meeting was held at the Elite Cafe and about fifty members attended. The retiring president, H. O. Sexsmith, and Secretary J. R. Johnson gave their annual reports and President-elect Kelley made a speech of acceptance and outlined the policy of the administration for the coming year. The other new officers followed with short talks.

Mr. Julian Ellsworth Garnsey, who just returned from Hawaii, where he has been engaged in the mural decoration of Government buildings, gave a very interesting talk on Hawaii, its people and customs. Lee Rombotis, 1923 Paris prize winner, who has just returned from Europe, gave a short talk on Paris. The meeting was then adjourned to the Furman Print Shops, where a very fine collection of etchings, paintings and Chinese rugs was viewed.

Mr. H. Roy Kelley is the Los Angeles architect who has, within the past year, been successful in winning four national architectural competitions.

* * *
The Southern California Edison Company has announced that it will spend approximately \$42,000,000 in constructive work in Southern and Central California. This is 33 per cent more than the total amount called for in the 1926 budget. More than \$7,500,000 will be spent in Long Beach, Cal., in the erection of a steam power plant.

* * *
A grand total of \$495,690,882 in building permits, issued in 92 cities of the Pacific Coast area during 1926, reflects a reduction of 8 per cent in the building program of the year just closed from the activity of 1925, according to an analysis of figures reported by building department executives in the National Monthly Building Survey of S. W. Straus & Co. The showing of the Pacific Coast is very good, considering the greater reduction throughout the balance of the nation.



PUBLIC LIBRARY, LOS ANGELES
BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

Photo by Mott Studios



PUBLIC LIBRARY, LOS ANGELES. BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE
Photo by Matt Studios

PRIZÉ-WINNING SIMONS-BRICK HOUSE

David A. Ogilvie, Architect

John Mayer, Contractor



Residence of Mr. J. H. Kelleher, Ashbourne Drive, South Pasadena
 Awarded second prize in the 1926 Erected-Brick-House Competition of the ARCHITECTURAL FORUM

Simons Brick Is Part of the Picture

WE take special pride in the national distinction that has come to Mr. Ogilvie because his prize-winning whitewashed-brick house is a Simons Brick House.

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SAN FRANCISCO'S FUTURE

[BY DR. B. M. RASTALL]

Manager, Californians, Inc.



THE many evidences of acceleration in the growth of Central and Northern California, none is more striking than the quantity and quality of new construction work during the past year. San Francisco's skyline has been almost completely made over by the erection of magnificent new office buildings, hotels and apartments. Fully as impressive, in relation to the size of the communities, are the building records of Oakland, Sacramento and many other cities.

Building in San Francisco during 1926 exceeded in volume the peak year of 1924, which in turn had exceeded the 1907 record. The figures are \$57,578,844 in 1907; \$57,852,973 in 1924, and \$57,953,948 for 1926. This was in the face of a carpenters' strike that undoubtedly influenced the postponement of much new construction which will now go forward during 1927.

While this record-breaking construction was largely in response to a definite existing need for new accommodations and to that extent merely registered a general progress already achieved, it was also in itself a splendid contribution to progress by owners and builders. It has been an important factor in increasing that spirit of confidence and attack which, given our resources and opportunities, has been our greatest need. San Francisco's new skyline has been an outward and visible sign of the rebirth that is integrating all Northern and Central California in a great forward movement.

Just how the curve showing supply and demand for office accommodations and housing will rise and fall from one short period to another is a problem for the expert. But considering the future in terms of years rather than seasons, my own opinion is that we need have no fear of overbuilding. Our fault in the past has been that we have not seen the future in large enough terms, and have not organized ourselves to mold it according to those terms. Having our resources in mind—resources both of natural advantages at home and of wealth and population back East from which to draw—it seems clear to me that only some unforeseen failure of our own can prevent a continued acceleration in the growth of this city and State.

Here is our equation—what the advertising expert would call our "picture":

We have a port and city most advantageously placed for maintaining supremacy in that industrial develop-

ment which is so clearly on the cards for the Pacific Coast. We stand at the medial point with relation to the rapidly growing population of the Pacific Slope. Here on San Francisco Bay is the logical place for the great branch factories that are to be established in increasing numbers as Eastern industrial corporations learn that the business of this rich and growing region will go to those firms which save transportation costs and the delays and inconveniences of long-distance shipping.

We have a port and city already far in the lead in trade with the countries bordering the Pacific, and with Europe through the Canal. San Francisco export and import figures for 1926 show a supremacy in foreign trade that grows instead of diminishes.

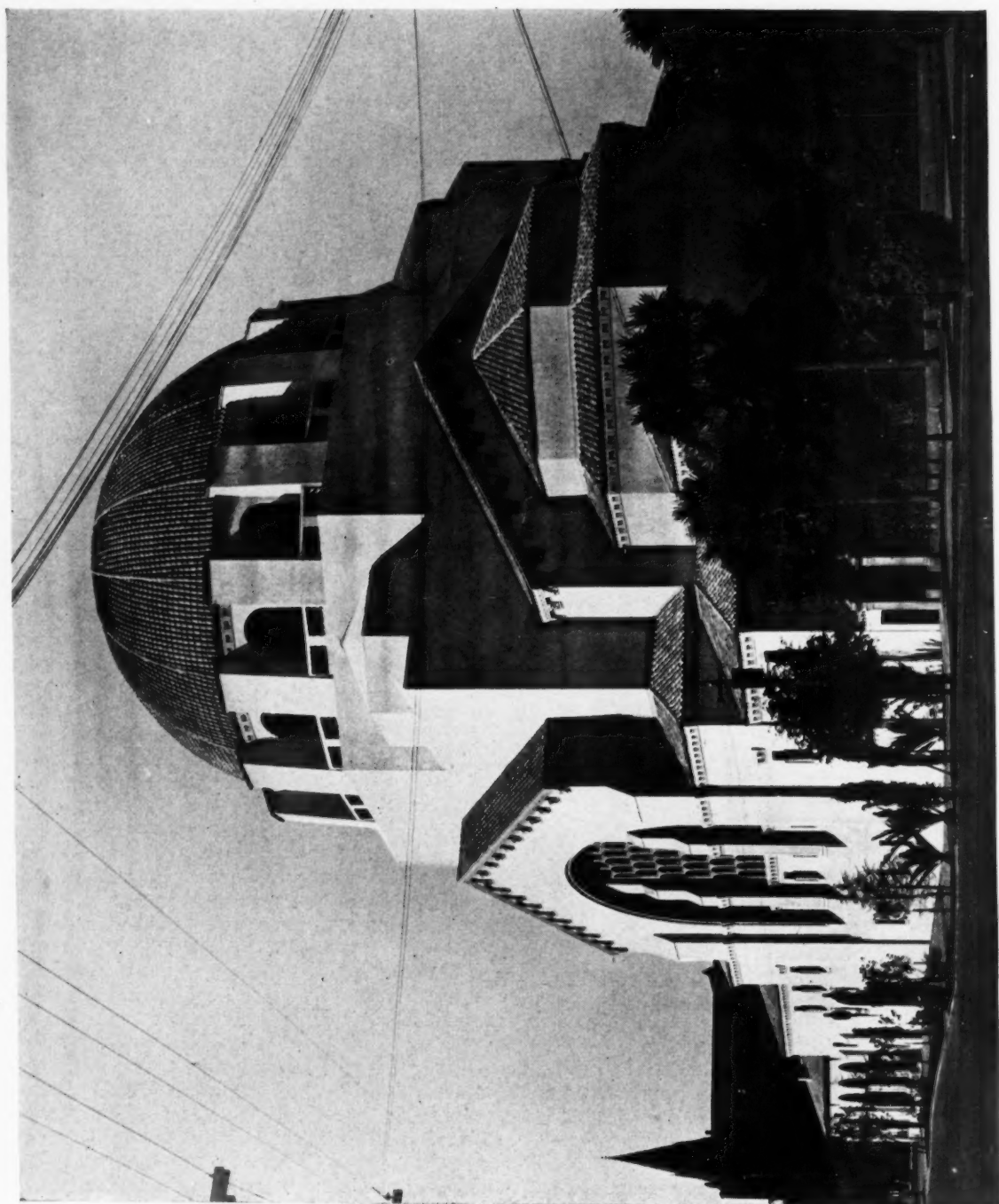
We have a back country containing millions of acres of undeveloped or underdeveloped land, with ample water available, and with cheap power and climatic and other advantages making it peculiarly attractive to the most intelligent and enterprising farmers and growers. There is no limit to the market for California products, and the nature of these products is such that merchandising can be organized to bring sure and substantial profit. The market can be extended almost indefinitely, but in respect to certain products this will take time, and it is this factor alone that controls the rate of expansion.

We have a nation, from which to draw wealth and people, which is the richest in the history of the world. Some 110,000,000 people live east of the Sierras and they enjoy the highest level of economic well-being ever reached by any like portion of the race. Among them are several million who now have means and freedom to look about for a place "where life is better" and who are actually in process of readjusting their lives with a view to obtaining such advantages as we have to offer.

During 1927 Californians, Inc., will speak directly and repeatedly to 18,000,000 of these Americans, chosen for their subscriptions to magazines reaching the upper range of incomes. Experience shows that 60 per cent of those who visit us as tourists remain as investors and home-makers and workers.

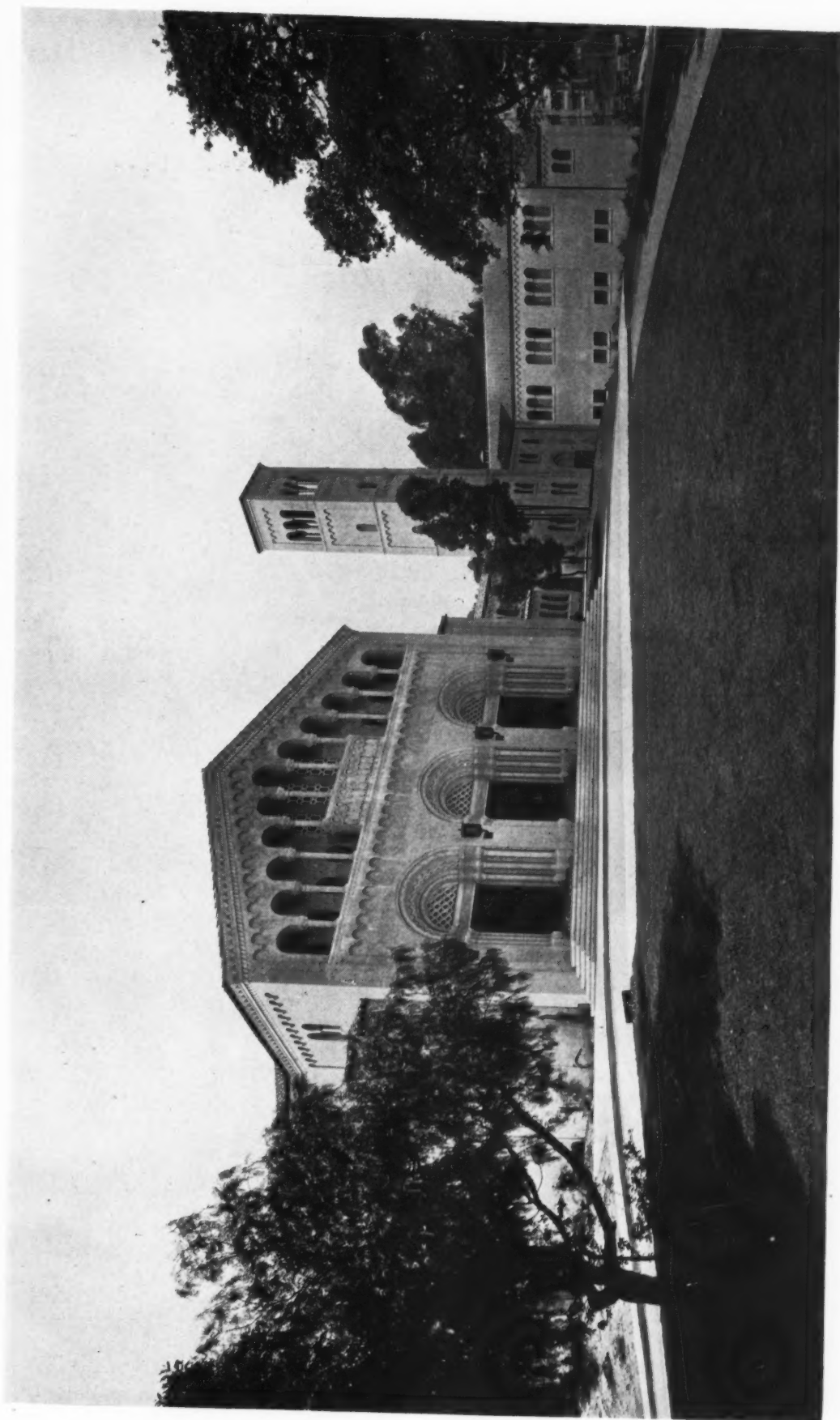
Owners and builders have played a splendid part in the great forward movement in San Francisco and its supporting districts. Owners have encouraged architects to excel in design and soundness of workmanship. We are all proud of our new office buildings, our new hotels and apartment houses, our new schools, our new business blocks and warehouses and factories. And in home building the

[Concluded on page 85]



TEMPLE EMANU-EL, SAN FRANCISCO
BAKEWELL AND BROWN AND SYLVAIN SCHNAITACHER, ASSOCIATED ARCHITECTS

Photo by Faxon Atherton

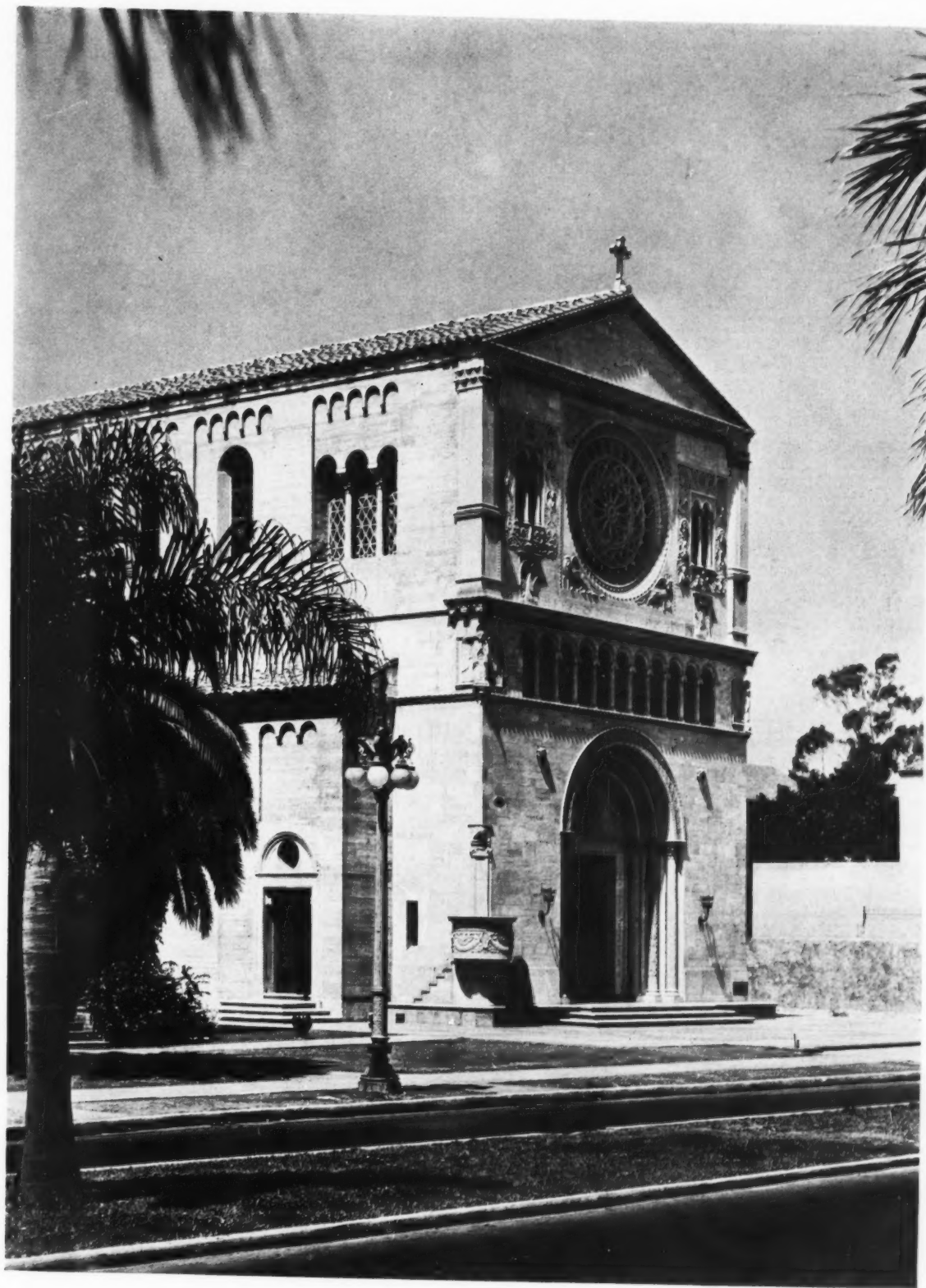


FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIF. JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Waters & Hatlin



ST. PAUL'S CATHEDRAL, LOS ANGELES
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sprinklered, would be about 1½¢ per \$100—far less than enough to pay the interest on the interest on the difference in cost.

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W49A

THE NEWER TRENDS IN HOTEL BUILDINGS

[BY CHAS. PETER WEEKS, A.I.A.]



THE hotel of one or two decades ago, in the light of present-day efficiency standards and operating costs, is a poor investment. These older houses are places of vast lobbies. The upper-floor halls are generously wide; room foyers, rooms and baths all too frequently poorly adjusted to the type and needs of the guests. The kitchens and other functional units are poorly planned and located in relation to the dining-rooms they serve. In short, yesterday's hotel is marked by a failure to intelligently and accurately adjust the available space to the probable income.

On the other hand, the present-day hotel is planned and built with a view to putting the maximum of space to income-producing purposes. Lobbies are only large enough to serve the practical needs of the personnel and the guest. They are no longer retreats for a miscellaneous collection of nonpaying loungers. Upper-floor corridors are only wide enough to provide proper circulation. Kitchens and dining-rooms are so planned that service is accomplished with a minimum of operations, effort and friction. In the face of high operating costs, the present-day hotel is constantly confronted with the problem of providing dependable and adequate sources of revenue from permanent guests, yet keeping its transient quotas up to a high volume. If it can offer suite facilities that are at once economically and comfortably attractive to the patron and profitable to itself, this irritating problem is largely solved.

Aside from the problems of area in relation to income, and speaking from a strictly architectural viewpoint, today's hotel in its outward form follows the developing trend of office building design. The former skyscraper gave precedence to the horizontal and created impressiveness by the piling of mass on mass; building on building. But this is an era that ushers in the vertical, and though the tall buildings may have masses, their proportions and handling are such that the structure appears to sweep upward—powerfully, proudly, sheerly—to almost lose itself in the heavens.

In the recently completed Hotel Mark Hopkins an attempt has been made to embody the newer interior and exterior principles of hotel design, and the building, I believe, will serve very well as an example to illustrate the several points made. The design is a combination of Spanish Renaissance and French Baronial and in the verticality of its lines forms a striking contrast to the older, well-known hotel buildings of the city, which without exception are designed on horizontal mass principles. They are substantial, solidly built and, without question, impressive, but there is nothing about them that towers. They begin; they end—definitely and squarely. They are horizontally substantial; while the Mark Hopkins is vertically lithe and graceful.

Upon entering the lobby of the Mark Hopkins, one finds that it is small. The clerks at the desk at all times have a full view of the lobby. The registry desk and the elevators directly in front of it are placed inconspicuously to the left of the entrance. Thus the incoming guest's first impression is the beauty, color and luxuriousness of his temporary home. He is not immediately confronted with the business mechanism of the house.

The several main-floor dining halls and ballrooms are grouped about and open directly into the kitchens. This arrangement enables large crowds of people to be served with speed and dispatch and while the food is in prime condition. The kitchens are of the daylight type, better

ventilated and illuminated than the old-time basement kitchen.

In the basements of the hotel there are garage accommodations for 200 cars, so that the transient and permanent guests enjoy the convenience of keeping their cars on the premises. Garage facilities have come to be an indispensable part of the new hotel building.

Executive offices for the entire personnel are located on a section of the mezzanine floor, which is reached only by a stairway and is not available from the elevators. Thus the executives work free from casual and unimportant interruptions.

The upper-floor corridors are well lighted and ventilated, and the bedrooms are arranged to afford several wall spaces, yet are compact and unified.

The plan of having on each of the four corners of the house an apartment suite, consisting of living-room, dining-room, kitchen, bath and bedroom, with a second bedroom and bath possible, is perhaps the ideal solution in making the hotel really a home to the permanent guest. The occupant of one of these units has the personnel of the entire hotel for his staff of servants, minus the bother and expense such a retinue of workers would otherwise entail. He enjoys, in addition, the intimate touch his own living-room, dining-room and kitchen afford to himself and his guests.

The idea of the five-story Mark Hopkins tower being finished as apartments is yet another angle in the problem of providing dependable revenue for overhead expenses. These apartment suites and tower apartments have proved to have a ready rentability on long and short time leases. The suite, instead of being merely an accommodation and liability, becomes a practical asset to lessor and lessee. The demand for this type of unit is little affected by the fluctuations of the transient trade, and the overhead expenses are thus constantly provided for, leaving the transient-room profits relatively free and unincumbered.

In the details of decorative finish and treatment, the modern hotel departs radically from yesterday's prejudices. It was formerly considered indecently unorthodox to have anything in a hotel but dark woodwork, dark doors, dark wall paper, dark carpets, dark drapes, dark furniture, and, in garish contrast, a glistening white, glazed tile bathroom. The white tile bath is gone. In its place is the room tiled in delicately soft, pastel shades. The halls and bedroom walls are done in cream shades and quiet grays, that provide a lovely background for pictures and hangings of gayer hues. The carpets are in harmony with the general scheme. The total effect is one of light and cheer; an atmosphere of relaxation and stimulation and an absence of the depressing.

In the lobby and dining halls of the Mark Hopkins this newer decorative note is well accentuated. Colors of many hues, brilliant yet deep and rich in tone; designs, intricate, exotic, impressionistic, classic, chaste; pictorial interest; mirrors that reflect sparkling fountains—the place is a fairyland—a work wrought from the imagination of artist and craftsman. There are those who may mourn the passing of the old hotel of many stately corridors and indefinite lobbies, but surely even these people will have the good grace to admit that the new hotel gives, in place of mere space, a subtle world of design; a profusion and fusion of color that is at once a marvel to the mind and a delight and intoxicant to the senses.

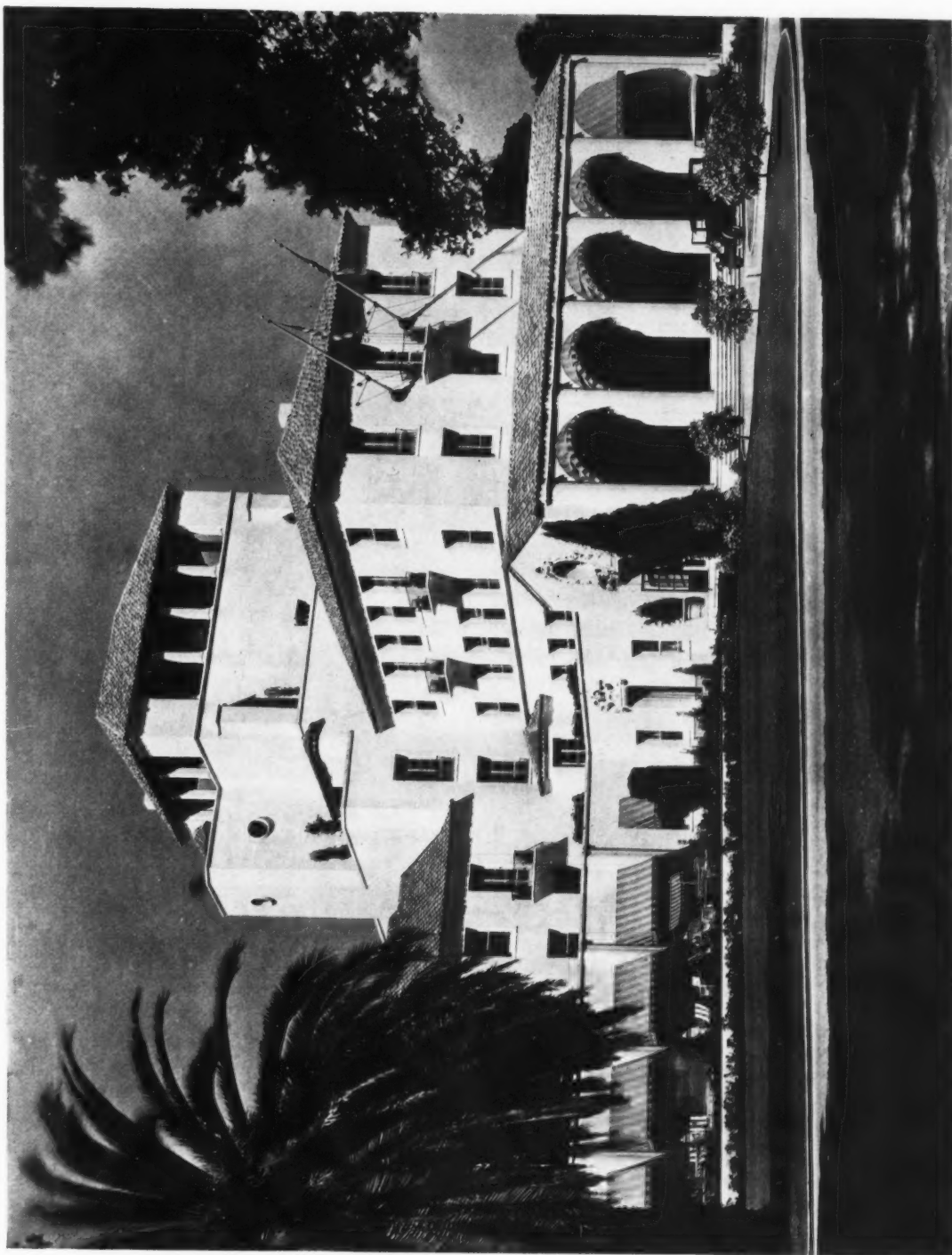
Cass Gilbert with his Woolworth Building took the first step in the right direction in designing the modern tower building. Conservatism led him to the Gothic. Saarinen, with a freer mind, due to the success of his

[Concluded on page 93]



ROOF LOUNGE, CLIFT HOTEL, SAN FRANCISCO
SCHULTZE & WEAVER, ARCHITECTS

Photo by Lythers & Young



HOTEL DEL MONTE, MONTEREY, CALIF. LEWIS P. HOBART AND CLARENCE A. TANTAU, ARCHITECTS
Photo by Gabriel Moulin

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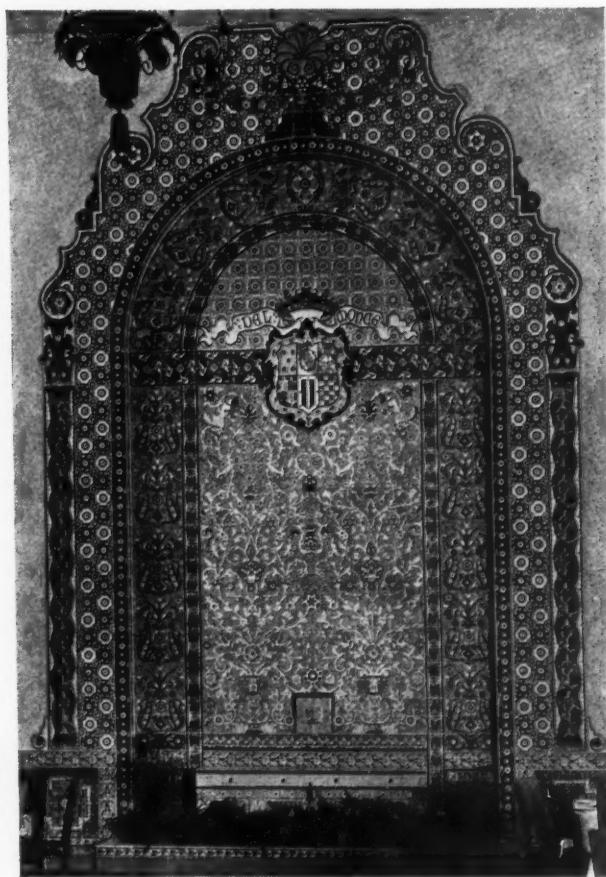
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Lewis P. Hobart and Clarence A. Tantau, Architects



HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin

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HOTEL DEL MONTE, DEL MONTE

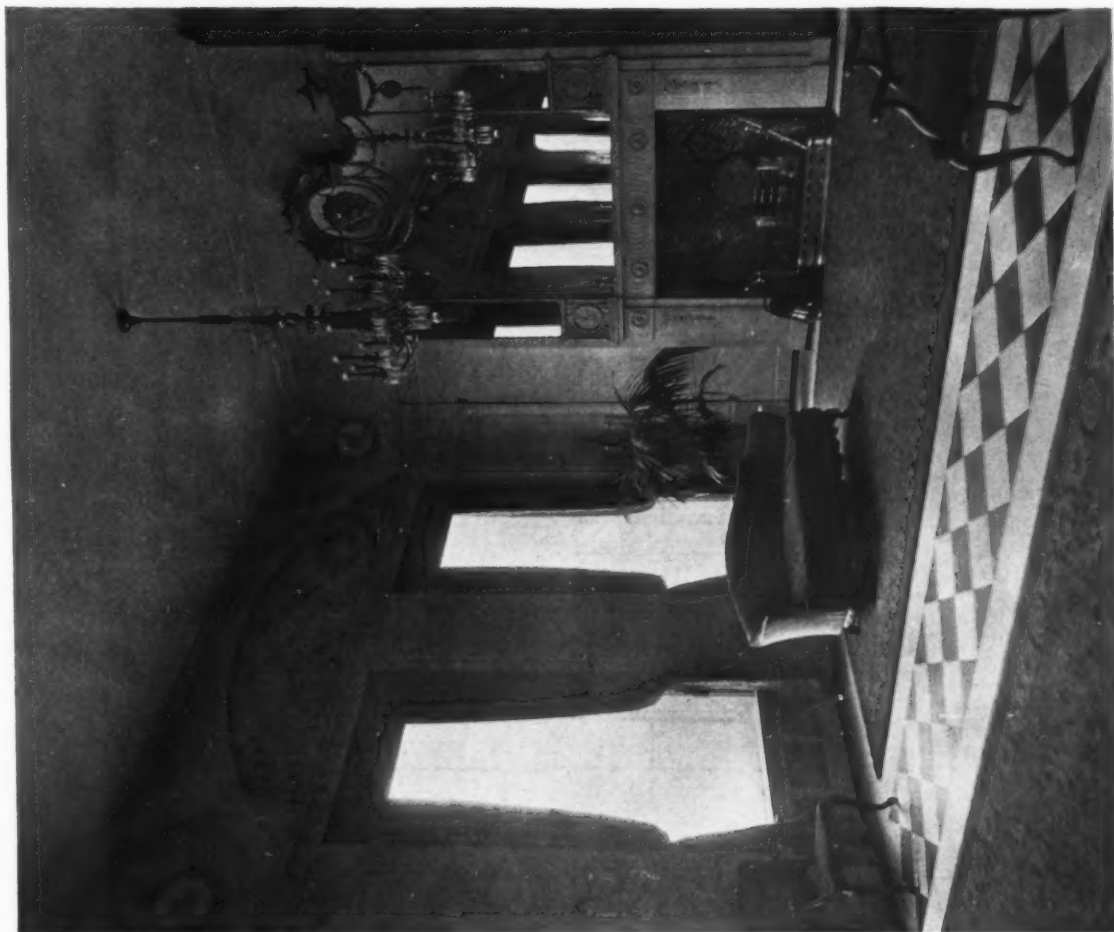
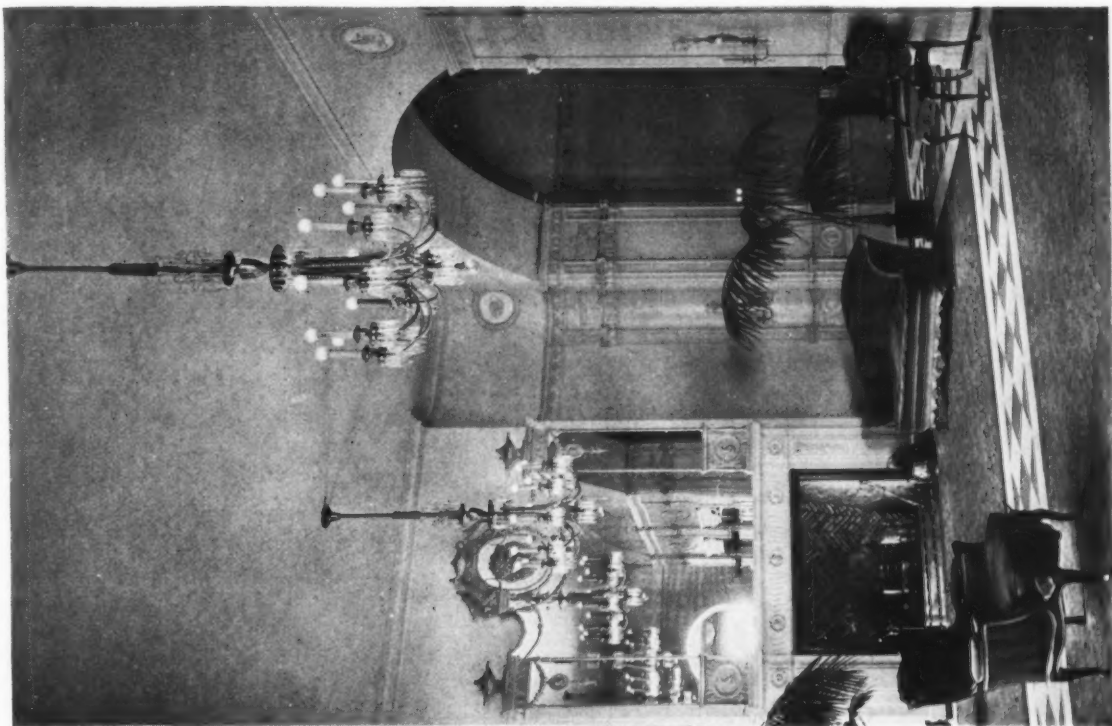
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Photo by S. Nishimizu



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SOME PROBLEMS OF SCHOOL ARCHITECTURE

[BY JOHN J. DONOVAN, A.I.A.]



IN THE past fifteen to twenty years school architecture, in common with every other field of architecture, has made constructive gains in the principle of efficient adaptation of buildings to the uses and purposes of their occupants. When one considers the variety and scope of the activities housed under the roof of a modern school building, it is perceived that those architects who have devoted themselves to the problems of school architecture have covered much ground and worked what in more ways than one approaches a miracle.

Today the school building is a world and city to its occupants. To the student it is a workshop, machine shop, laboratory, kitchen, studio, dressmaking parlors, counting-house, bank, business and office headquarters, where he gains familiarity with the tools of his future means of livelihood and life work. The school building is his theater, stage, publishing house, news bureau, social and political body, his center of cultural and social contacts that afford him appreciation of the more abstract values of life and living. In addition to work in classroom and laboratory, the student spends no small part of his time on the athletic field as a spectator or participator. Indeed, the modern student is as much tied to his school headquarters as we of the outside world are to our business offices.

The schoolhouse is more and more becoming a community center to the public at large. A goodly number of adults regularly attend evening classes and participate to some extent in social activities.

The architect called upon by a school board is called to a problem of infinite scope, but of the sharpest specialization. He must provide the best accommodations for the school's special curriculum—academic, commercial, technical, trade or all-inclusive—plus facilities that will make it a center of student and community interests. In my own office I find the survey and analysis method to be the most satisfactory in determining the important problems of the specific case. In conference with the principal and department heads I obtain the total enrollment and probable increase for a reasonable future period. Figures on the enrollment for various classes and departments are gathered—for domestic science classes, shop work, commercial work, English, art work, etc. An understanding of the social, dramatic and athletic activities is indispensable, and the night school and general community uses are included in the survey.

From these figures it is possible to determine the relative importance of the school's several activities and how much space should be allotted to each in the proposed structure. The various departments and buildings can be grouped to give the most favorable working conditions of light, ventilation and equipment. Related departments can be located close to each other. Stairways can be planned so that whatever system is used in conducting classes—platoon, Gary, etc.—the student body can go from one part of the building to the other with a minimum of congestion in the hallways, friction and loss of time. In short, the modern school building in the arrangement of major units, in the details of individual chambers, is planned to enable its occupants to function under conditions favorable to maximum mental and physical efficiency.

The completion of satisfactory plans is only part of the school architect's problem. Short-sighted policies on supervision, costs and compensation are too often fol-

lowed by school building committees. Architectural supervision on this class of construction is all important. A contractor carrying out a purchased plan may be skilled and eminently responsible, but it is rarely, if ever, that he is capable of creating plans and making changes for the better that always appear as the work progresses. It requires first-rate architectural skill to meet these situations at no additional cost. Thus the architect must frequently turn educator and educate the school board to the obligation, shared equally by that body and the architect, of best serving the ultimate client—the public and the child.

At this point the architect's responsibility in seeing that materials of adequate strength are used and properly utilized must be stressed. He should leave no stones unturned to this end. It is true that buildings in the same relative class vary widely in costs per cubic foot. But an analysis of operating and repair costs invariably discloses that figures for the low first-cost building are considerably in excess of those for the higher first-cost building. Replacement and repair expenses on makeshift jobs shortly run far ahead of the difference in original costs and they keep right on moving upward, while the building itself moves downward in value.

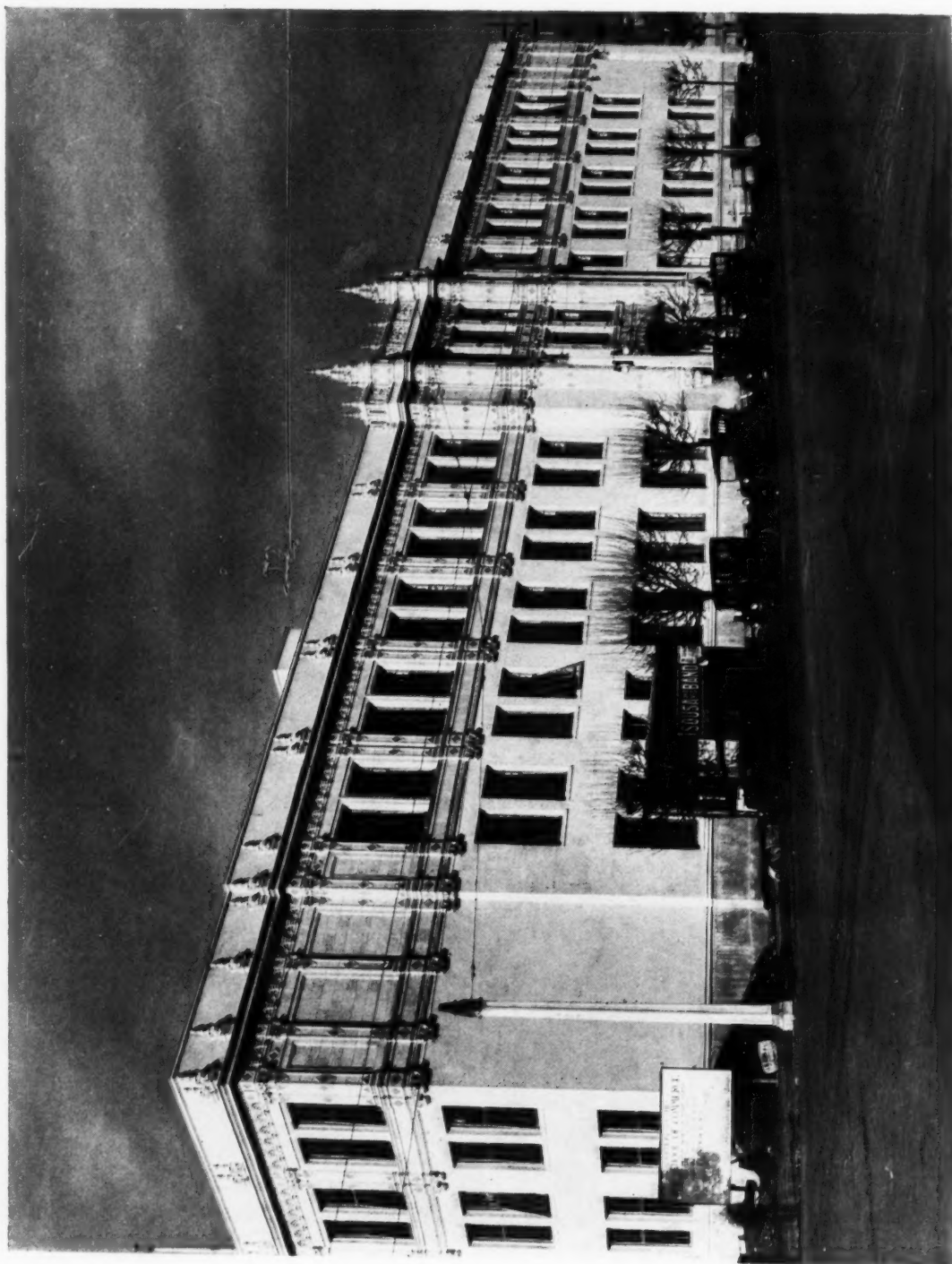
Yet another problem complicating the erection of school buildings is the common practice of retaining professional advisors and compensating them from the architect's fee. I believe the professional advisor has a place on every school building program. His first-hand experience in schoolroom work and school administration enable him to give constructive criticism and ideas. But his compensation should come from sources other than the architect's 6 per cent fee. This 6 per cent is spent in order that the remaining 94 per cent may be expended to the best ultimate advantage, and the responsibility for this rests with the architect. To do the work justice he must give his preferred time, attention and thought. It must be a first interest with him for at least an eighteen months' period; in some cases a four and five year period. How can an architect well afford to give the necessary time and attention unless he is fully and adequately compensated?

After all, the professional advisor is not an architect. He could not draw up complete plans; cope with building technicalities; meet unexpected difficulties. These are problems the architect must solve with no aid from the advisor and he must complete the work satisfactorily in all respects. But logical as these arguments are, the circumstances of the practice make it a delicate situation to deal with. It is an issue that will probably only be fairly adjusted through the efforts of the profession in collaborating and working with the school boards of the country to educate them to the faulty vision of the custom.

Aside from these immediate questions, the architect specializing in schools has it as a privilege and responsibility to make creative contributions to the broader concepts of the American educational movement. He can, in fact, hardly realize the final possibilities of his specialization unless he brings to it something more than mere technicalities. He must bring perception and understanding of the movement in relation to the social, economic and political forces operating today.

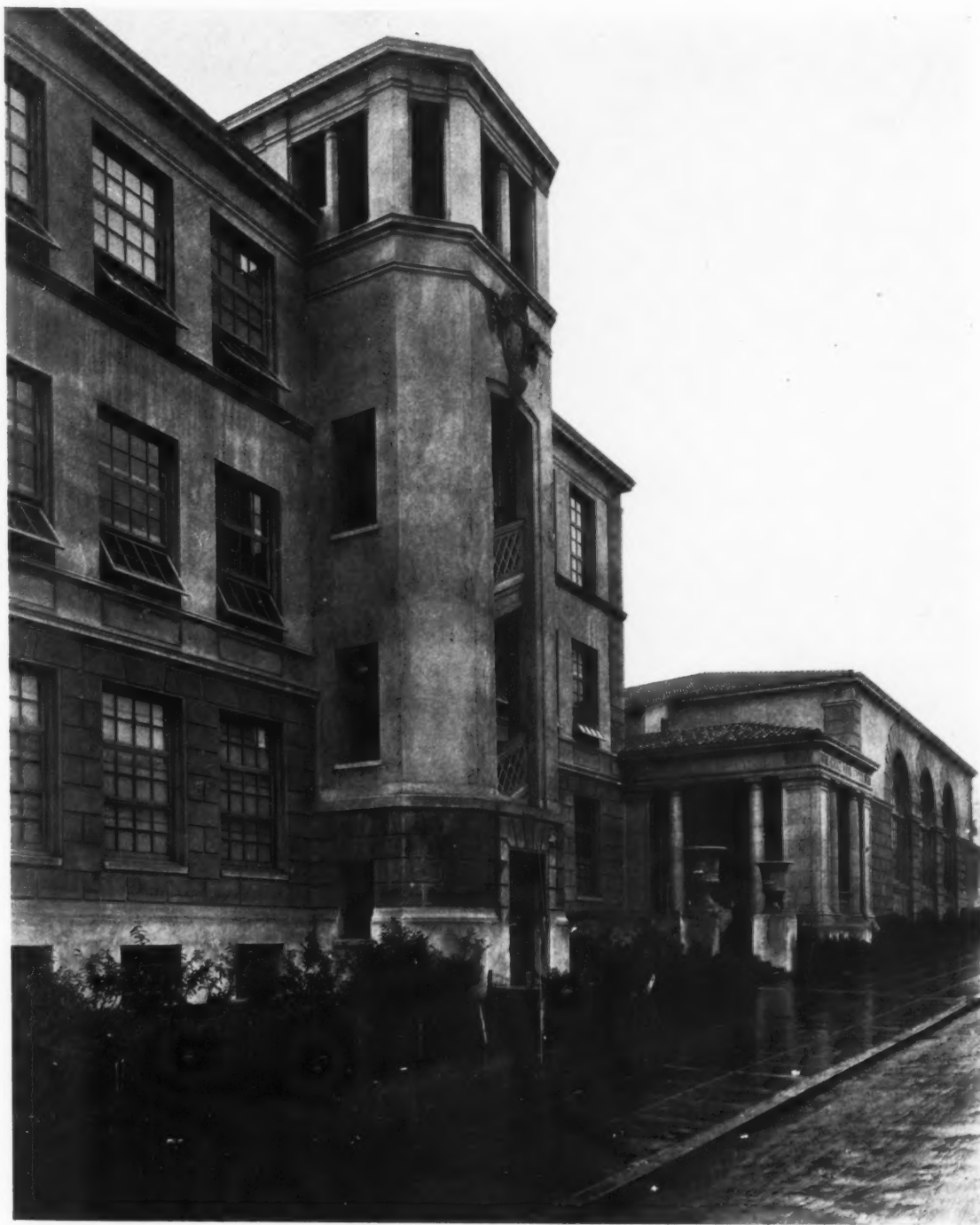
For instance, business and industry are constantly raising their standards as to the mental and training qualifications of employees. In seeking even a minor position, the high school or college graduate has the preference. The economic and social orders of the day seem to demand that the schools shall more closely coordinate their work with the practical tasks and complex issues that

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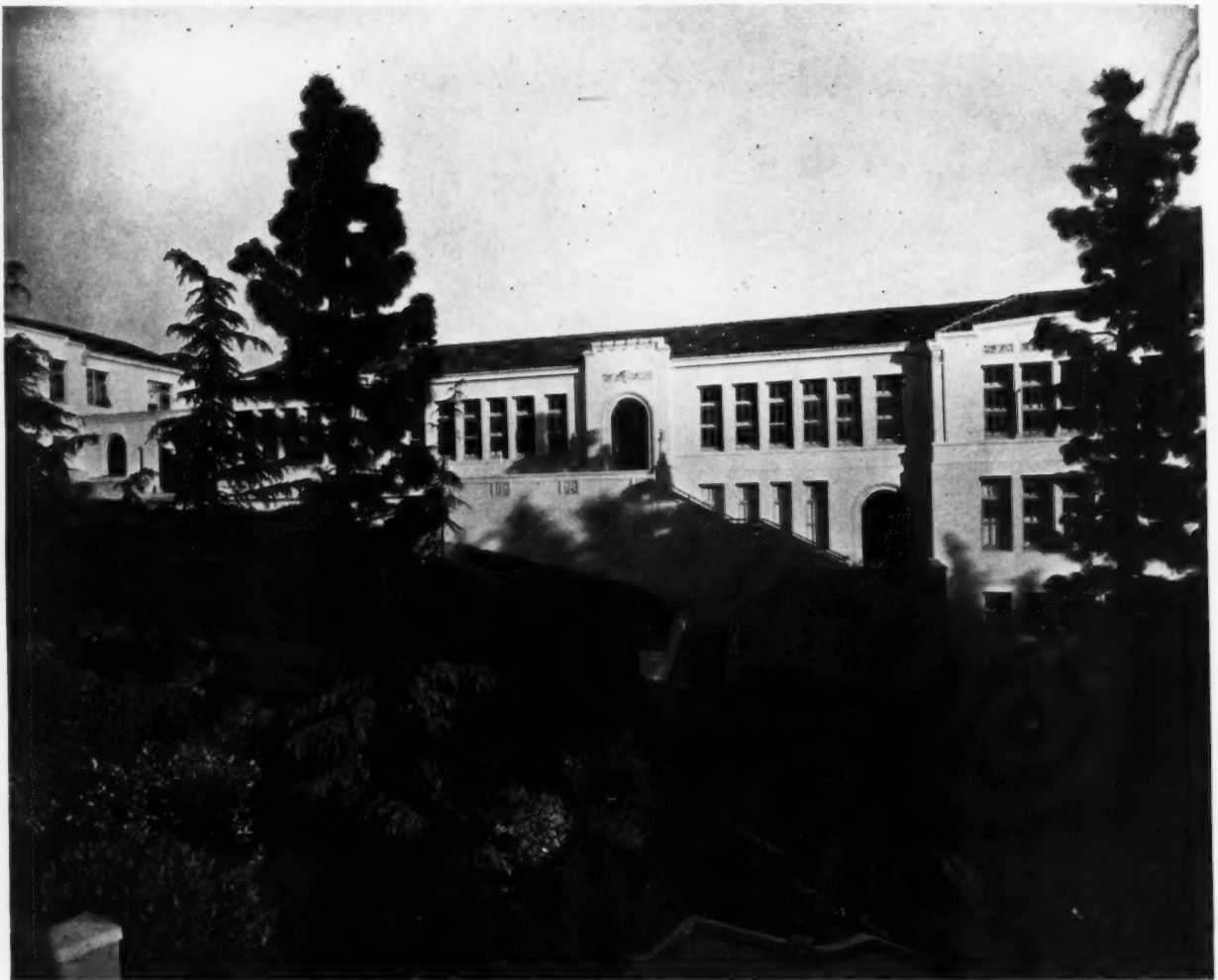
HIGH SCHOOL OF COMMERCE, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

Photo by Gabriel Moulin



HORACE MANN SCHOOL, SAN FRANCISCO
JOHN REID, JR., ARCHITECT

Photo by Gabriel Moulin

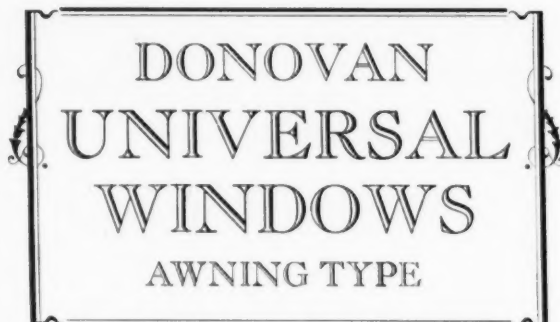


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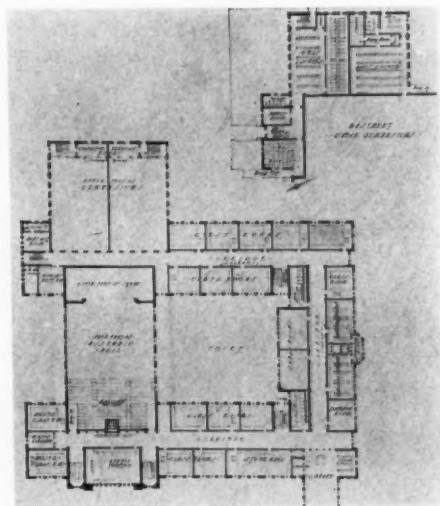
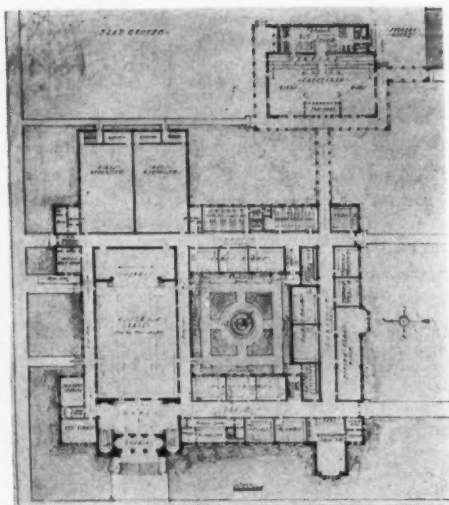
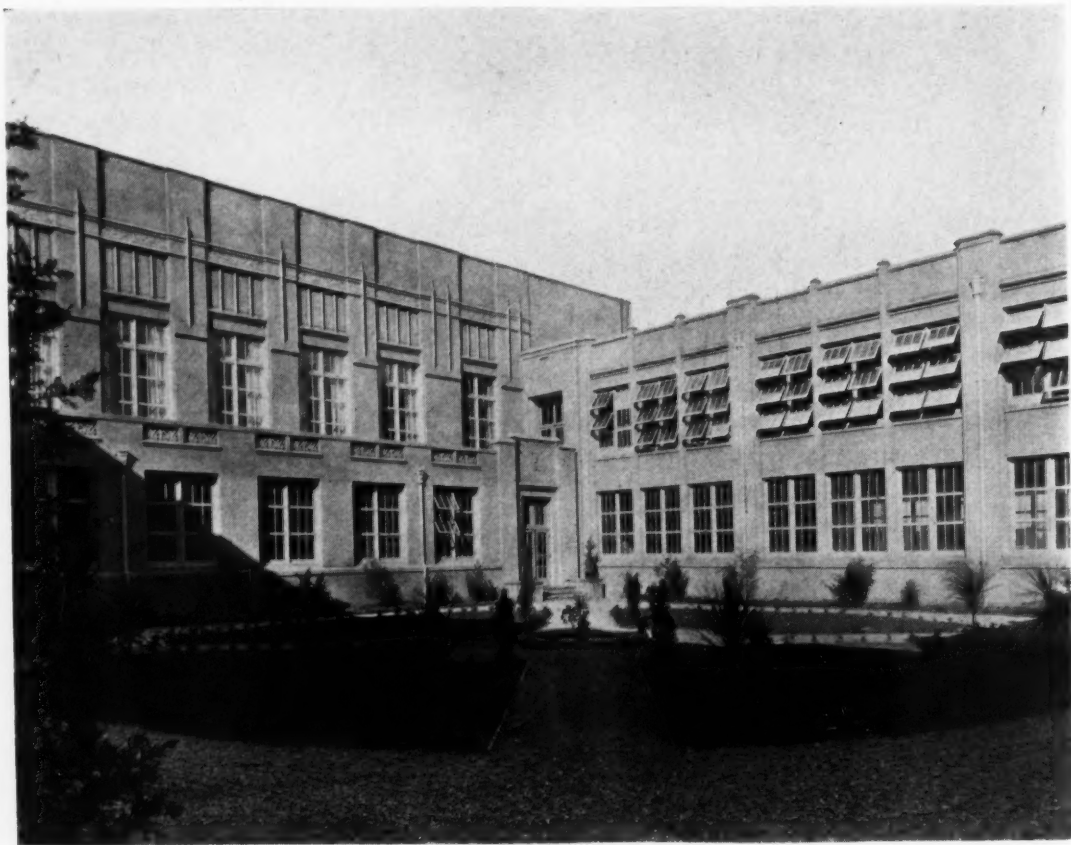
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ABOVE—COURT; BELOW—FLOOR PLAN; EUREKA JUNIOR HIGH SCHOOL, EUREKA, CALIF.
JOHN J. DONOVAN, ARCHITECT



EUREKA JUNIOR HIGH SCHOOL, EUREKA, CALIF. JOHN J. DONOVAN, ARCHITECT

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TREND OF ARCHITECTURE IN CALIFORNIA RESIDENCES*

[BY REGINALD D. JOHNSON, F.A.I.A.]



DURING the past forty-odd years in California, or since the days of the so-called "ginger-bread" period, there has taken place a most interesting architectural development and search for appropriate and fitting architectural styles. The range of architectural styles as developed by this movement has been almost unlimited and unfortunately no section of any country can equal in variety the attempts which we have made to solve this problem. We are still daily confronted with various examples of these efforts in design, ranging from the would-be cozy Chinese bungalow with its painted tin tile roof to the Mission garage with its all-important campanile.

While this development has often been painful to watch, it nevertheless has not been without interest, and now that we are apparently passing through the extreme jazz plaster and vari-colored shingle period there are indications on all sides that we are settling down to two more or less distinctive types, and the development of one general style is probably not far distant.

The two types which are at present most in evidence in our domestic architecture we will call, for the want of better names, the Mediterranean and the English. In both these types a very good deal of fine work is being done, work of which we are all justly proud.

No one can question the charm of the better examples of the Mediterranean style as developed by our local architects. No one who has at heart the interest of better architecture in California would wish to see this style replaced or discouraged in any way, and it is only to be hoped that this type will receive more support and will not be cast aside for some new style which may at first appeal somewhat to one's sense of novelty, but which may have little else to recommend it to thinking people.

And now a word for the so-called English type, many excellent examples of which we see about us. This type has been developed by those people who believe that from the Anglo-Saxon point of view there has been but one real architectural interpretation of the word "home," and that interpretation is the English or the Colonial, its Georgian offspring. These same people are well aware of the charm of the Spanish and Italian, and of the appropriateness of these styles to local usage, and the interesting question which we have to solve is, "What style or type can be suggested for these people, who recognize the inappropriateness of the English in California, but are not willing to forego its charm and livable qualities?" Can these two types be fused together and out of this fusion a new style developed which will satisfy at the same time those seeking the home atmosphere and charm of the English and still retain the romance of the Mediterranean?

Have we not before our eyes examples of early attempts along this very line of thought, attempts to combine the livable quality of the Georgian with the romantic quality of the Spanish? Are not the early California houses the indication of the source to which we should go in seeking the solution of this problem? Those houses of Monterey, for example, built by the early settlers, solved the question of a background for their American furniture and at the same time gave an indication of the possibilities of this type when used for the solution of problems susceptible to picturesque solutions.

If we study and analyze these early and often crude attempts we find that in place of the painted wooden exterior of New England we have the plaster wall, which

of course from a practical and artistic point of view is better suited to our semi-tropical climate and vegetation. In place of the shingle roof we find the hand-made tile and the hand-split redwood shakes, and in place of the severely plain New England silhouette we find the overhanging balcony and informal outlines typical of Spanish work in the mother country and in her colonies.

One of the most striking, and promising, features of much of our current work is the increasing attention being paid to craftsmanship. Unquestionably much of the charm to be found in the early work in California comes from the naive handiwork of the builders. Much of this, the picturesque, is crude; and it is to be noted that our first efforts to reproduce, in a literal, imitative way, the primitive effects of tile and wood and iron, are changing to honest, intelligent efforts which involve cooperation and frequently creative skill on the part of the artisan. An obvious instance is the development of stucco texture and color; more interesting, because more capable of infinite variety in design, is the use of wrought metal, although not more important since it is not so essentially structural. Very lovely decorative tile is coming into play with brilliant possibilities for both house and garden treatment. In fact, the wave of enthusiasm for craftsmanship is rising so high that, like the Morris and other cults, it is capable of swamping us with an unintelligent and inartistic surfeit. However, there is a very encouraging amount of sanity shown in this respect, and in the ensemble design of house architecture—the evidence of enthusiasm, of a love for beauty, based on sound principles of composition and proportion. It is obvious that inspiration is being wisely disciplined by study.

If we are to develop a true California style of architecture, let us see if we cannot retain the so-called Mediterranean style, which is now being so successfully developed, and for those who seek a somewhat different architectural atmosphere for their homes let us see if there is not in the architecture of early California a solution in another style which shall altogether harmonize with the so-called Mediterranean, but withal be distinctive, fitting, practical, and altogether livable.

*Courtesy of "CALIFORNIA SOUTHLAND"

* * *

1927 BUILDING OUTLOOK GOOD

New 1927 building operations totaling more than \$3,500,000,000 are already planned, under way or about to be started in the United States, according to a nationwide survey of the construction industry just completed by the Building Economic Research Bureau of the American Bond & Mortgage Company, which estimates that not less than \$6,250,000,000 will be expended on new construction during the year.

The survey, which was made with the cooperation of representatives of the Associated General Contractors, the National Association of Building Trades Employers, State and city officials and executives of local real estate boards and chambers of commerce, summarized the building situation as follows:

Housing shortage created by war has ended, but normal requirements for homes and the demand for industrial, commercial and public building will keep construction industry highly active. There is practically no overbuilding, and a number of cities need certain types of industrial, commercial and public buildings. No reduction in building wages is expected and it is anticipated that labor will ask further increases in some localities this spring. Material prices are well stabilized and no reductions expected until, perhaps, the latter part of the year.



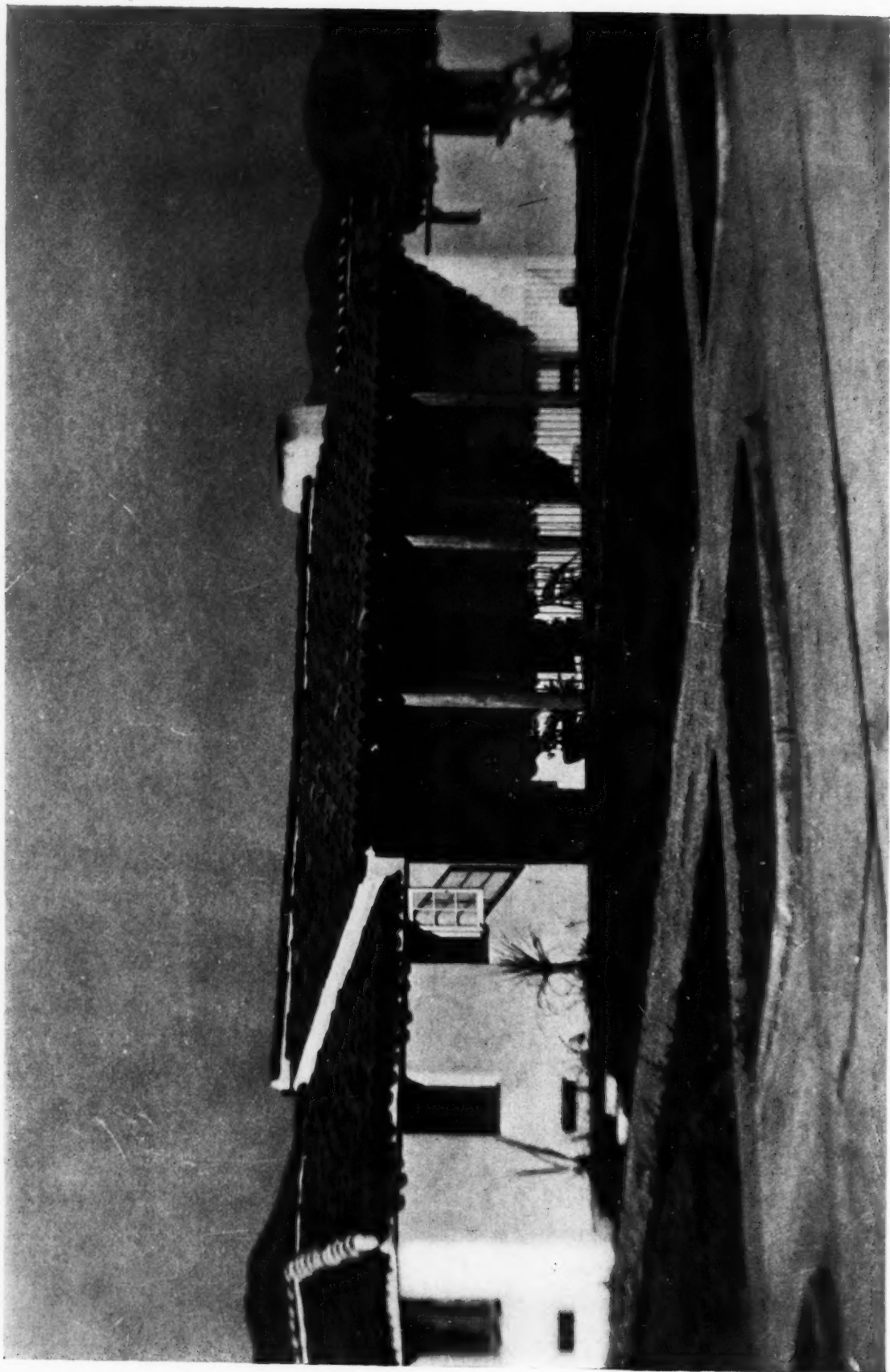
RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by J. W. Collings



RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by Gabriel Moulin



RESIDENCE OF MRS. E. W. ZIMMERS, SANTA MONICA, CALIF. DESIGNED BY JOHN BYERS



RESIDENCE OF MRS. JOHN BYERS, SANTA MONICA, CALIF.
DESIGNED BY JOHN BYERS

Photo by Miles Berne



RESIDENCE OF DONALD PARKINSON, ARCHITECT, LOS ANGELES

ARCHITECTURAL PROBLEMS IN SMALL-HOME FIELD

[BY R. F. HAMMATT]

Secretary and General Manager, California Redwood Association



ACCORDING to figures compiled in 1921 by an advertising agency of national reputation, 95 to 99 per cent of the home-building operations of the country are controlled by speculative builders, and this class of construction closely approaches 42 per cent of all the country's construction—educational, office building, industrial, etc. The speculative builder constructs to sell in a ninety-day period at the most. In order to survive the intense competition of his field, he must eliminate every expense that can be readily dispensed with, so that the house can be priced to turn over without delay. Architectural service is one of the items that can be dispensed with.

These figures, therefore, place the percentage of houses designed and built from original architect's plans at 5 per cent. In some localities it may be less than that, but 5 per cent will serve as a working basis. Though this survey was made in 1921, it is still essentially correct for all practical purposes. The intervening years have seen an expansion of the speculative building industry in the small-house field, unparalleled in the history of the country, and there is no indication that it will fall greatly from its present high levels. The principle of mass purchasing, production, sales and specialized salesmanship has been adapted by the industry and is generally employed to keep down costs and selling prices and secure a large turnover within short periods.

Through this state of affairs the architect is automatically eliminated from sharing in the profits of the most extensive branch of building and construction in the country. The small house, which is built by the hundreds and thousands yearly in every American city, is not profitable for the architect to handle. The general average cost of these homes runs from as low as \$2,500 to \$12,000. On jobs of this size architectural service is an item too great to be practical for the speculative builder and ultimate purchaser to stand, and too small to make it worth the architect's time and attention.

The solution of these difficulties, so that the architect may ultimately find that the small-house field offers him profit, if he is attracted to it, lies in working out an application of the mass production and mass sales and merchandising principle for architectural service. At several points there is evidence that constructive steps are being taken to overcome the present difficulties.

It is the growing custom of the larger home building and construction companies to hire an architect to design all its houses. The architect so retained participates in profits he would not otherwise obtain. Though his work is held to the more or less rigid demands of a standardized system of materials, costs and selling prices, he is still able to raise the general architectural standards and tone in the sections and subdivisions where the company operates.

Architectural competitions are becoming more numerous. The designs thus obtained are merchandised and otherwise made available to the speculative builder, and on the whole this idea makes a constructive contribution to the movement of better home architecture.

Such organizations as the Community Arts Association of Santa Barbara, the Architect's Small House Service Bureau of the United States, Inc., The Small House Plan Service, Los Angeles, and the project so carefully drawn by Clifford I. Truesdell, Jr., all indicate that practical steps are being taken to make architectural service avail-

able to the small-home builder and owner at a profit to everyone involved. Difficult and many-sided as the problem is, it is not improbable that the activities of all the organizations and agencies now at work may be finally correlated and centralized. It would then be possible to make architectural designs, of recognized authenticity and fitness to the purpose, available to the majority of small-home builders. Supervision of construction could be provided for and a complete service delivered at a profit to the architect, builder and owner.

Though it may be some time before a satisfactory system to this end can be evolved, the influence of the architect in guiding and shaping the standards of the small-home building field is supreme. The speculative building field keeps an eye upon what the architects of the country are developing in the way of homes and loses no time in doing likewise. On every hand there are copies of conspicuously fine examples of residential architecture. The speculative builder duplicates, on a smaller scale, impressively beautiful homes designed by architects, and thereby increases the popular appeal and salability of his own houses. Progressive building material concerns are abandoning "commercial" designs and substituting those from recognized architectural sources.

Finally the public at large has a flourishing interest in good home architecture and a growing recognition of the value of sound design, capably and individually executed in relation to the house, its lot, street and surrounding neighborhood. It is developing discrimination in the details of architectural styles, choice, uses and combinations of materials, and the public is slowly realizing that the services of an architect are indispensable if all the factors and elements of a single house, no matter how modest, are to be assembled and adjusted for a wholly satisfactory result.

If intelligent, comprehensive, practical architectural service can be made available to the public at large at prices that mean no undue drain or hardship on the individual pocketbook, this whole unwieldy issue of the architect sharing properly in the artistic and financial phases of the small-home building industry will be largely solved. When the architects meet the objections and solve the problems of the ultimate public client, they will have solved their own difficulties in this particular case.

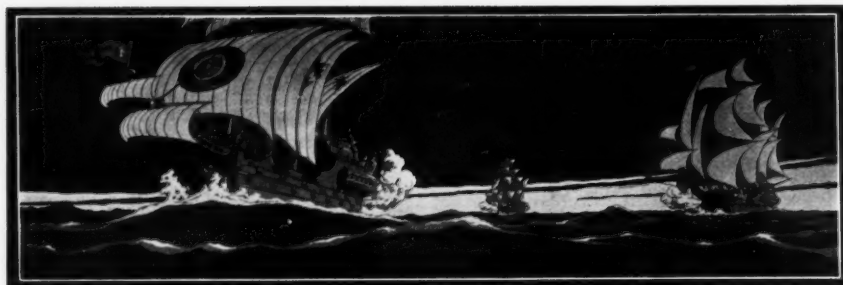
* * *

"Watertight Concrete," Bulletin 301, just issued by the National Lime Association, 927 Fifteenth street N. W., Washington, D. C., is an attractively covered and well-illustrated discussion of the value of hydrated lime in concrete. The text is based upon actual experience, supplemented by laboratory data. The experience of engineers, architects and contractors, from all sections of the country, is drawn upon and the illustrations show the character and type of construction where lime was used to make the concrete water-tight. These range from structures such as the Wilson Dam at Muscle Shoals on through the whole list of concrete uses, office and public buildings, stadiums, reservoirs, tanks, basements, etc. Copies of this bulletin will be mailed free upon request to the National Lime Association or any member company.

* * *

White Brothers, "Hardwood Headquarters," are establishing a warehouse in Oakland to better serve their East Bay customers. The company has been in business for over fifty years and maintains San Francisco headquarters at Fifth and Brannan streets.

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Installations in other buildings illustrated in this issue include—

Carpets, Shades and Linoleum in the enlarged Clift Hotel, San Francisco

Schultze & Weaver, Architects

Linoleum and Shades in the Financial Center Building, San Francisco

Frederick H. Meyer, Architect

Battleship Linoleum in the Pacific Telephone & Telegraph Building, San Francisco

Miller & Pfueger and A. A. Cantin, Architects

Hunter-Dulin Building, San Francisco

Schultze & Weaver, Architects

High School of Commerce, San Francisco

John Reid, Architect

Temple Emanu-El, San Francisco

Bakerwell & Brown and Sylvain Schnaittacher, Architects

Hotel Del Monte, Monterey

Lewis P. Hobart and Clarence A. Tantau, Architects

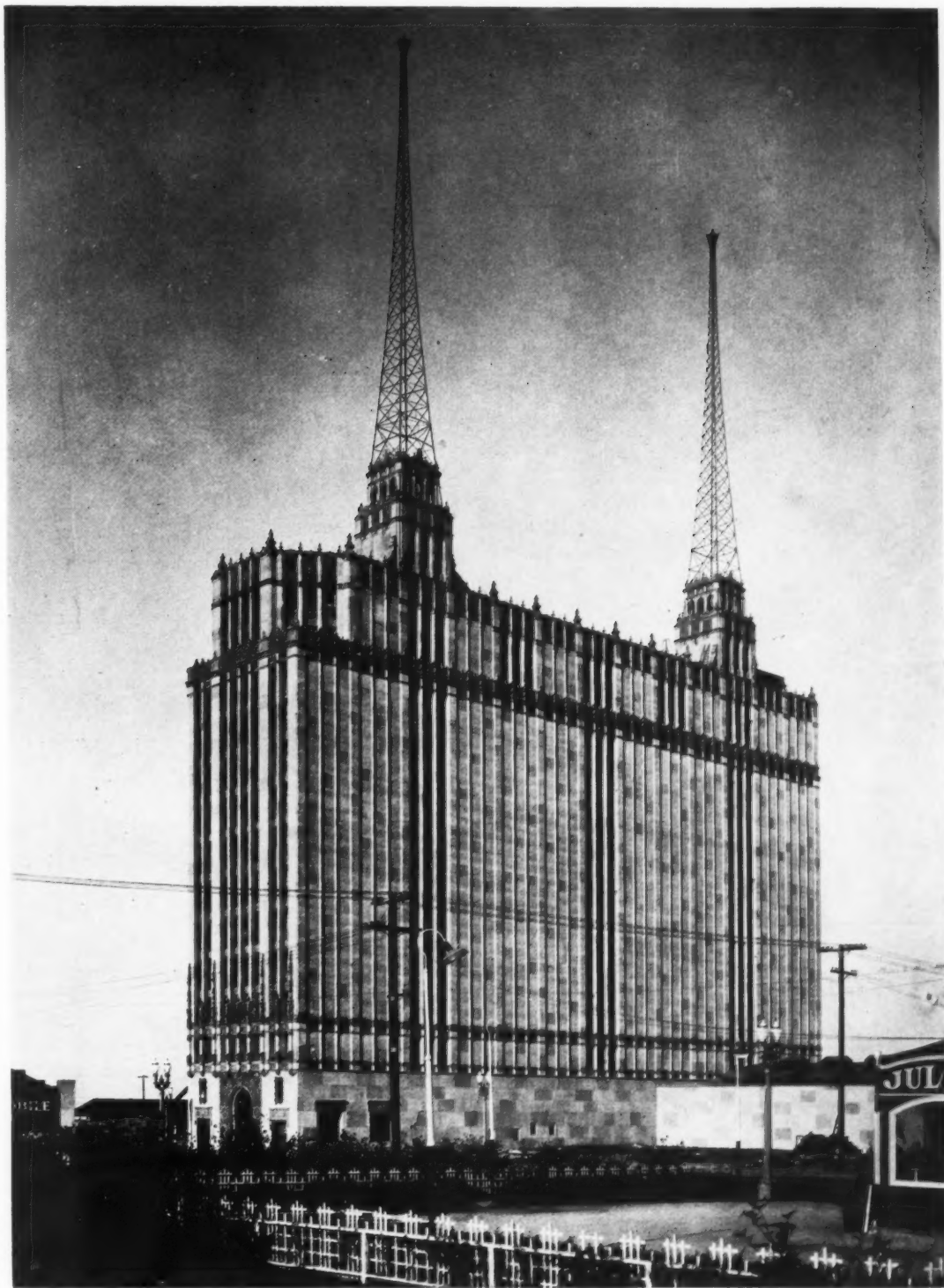
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Photo by The Mott Studios

INTERIOR DECORATING

WHAT IS "CORRECT" IN DECORATION?

[BY ZOE A. BATTU]



AFTER spending some time in pursuit of material with which to give an approximately accurate idea of decorative practices and tendencies in the West, I feel much like a man who dashes into his burning home to snatch what possessions he can from the flames. The fire of decorative discussion is mighty and hot, with many factors and factions, adding to or seeking to quench the flames as the case may be. One rushes into the conflagration and catches up something—an armful of ideas, impressions and theories. Sorting them out on the sidewalk, one remembers that there were other things he should or might have rescued. Neighbors and the family gather about to ask why one did not rescue this, that or the other thing and to dispute the importance of the recovered possessions. One secretly wonders if it would not be just as well to throw the things back into the flames and make a new attempt.

The pursuit and the dashing, however, are agreeably exciting. There is a thrill about it all. What one saves to display may be a miscellaneous collection of facts in a questionable and incomplete state, but perhaps they will serve to show what this fire feeds upon; what the West has in hand with which to work and possibly bring forth a new order in decoration. Let us, then, sit down on the curb and sort over whatever elements are here presented in an after-the-fire spirit, and with the understanding that out of the hottest and most unruly fire there can ultimately come the most satisfactory and enduring principles.

It is hard to find a starting point. There are so many races and peoples here—Occidental, Oriental, Latin, Semitic. The contours of the land are varied; the climatic conditions of many moods. Upon all peoples the spirit and atmosphere of the West lays a magic spell; pervades and animates their thoughts, works, imaginations and

minds with an exquisitely subtle exhilaration. These things are part and parcel of the land, soil and seas of the West. They are intricately interrelated with the architectural, decorative, cultural, social and artistic activities and outlook of the Western mind. It is difficult, if not impossible, to separate the forces into decently exact, precise units.

We have come by the French, Spanish and Italian influences that apparently dominate Western home architecture and adornment, by a process of assimilation and Americanization, typically Western. During the gold rushes and immigration movements, the Latin, Anglo-Saxon and Oriental peoples came to our shores in great numbers. The immigrant found somewhere in the West a geographical and climatic environment similar to his native land. Economic pressure did not thrust him into a bewildering world of wheels, machinery and slums, as in Eastern industrial centers. He was free to take to the land, the fishing smack, an open-air market, shop or restaurant. He built a home about an open court, or perched on the cliffs above the sea. He planted a garden; put up an arbor; grew a grapevine and went on spending his days and nights much as many ancestors had spent them in France, Spain, Italy or even the Orient.

With the possible exception of the Oriental, the process of adjustment was accomplished with a minimum of friction and misunderstanding between the immigrant and the more seasoned American elements. Americanization in the West has been more a process of mutual exchange than in any other part of America, with neither element called upon to surrender the inherently sound of his past and traditions. Perhaps to no other part of America have immigrant peoples brought their architectural and cultural principles to an environment so harmonious and receptive as to Western America. In few instances has an exchange and adaptation been made so readily and naturally. It is safe to say that Latin traditions rooted themselves in Western America, not wholly because of stimulated fashions, but largely because the people recognized their fitness to the contours of the land.

In the frenzy of first enthusiasms there were, of course, decorators and architects who ran flagrantly afoul of good art practices. Let us not dwell upon that period. The phase we are apparently entering is of more constructive promise. Its problem is one of striking our own true balance between the elements that come to us from the past; of creating furnishings of inherent merit; of adjusting these elements to the needs and purposes of the modern home.

It is distinctly a process of creative adaptation; and positive forces, capable hands and appreciative minds are contributing to it. We find Western decorators whose workshops are turning out furniture finely wrought and proportioned to fit into the modern home easily and gracefully. We find workers in color, seeking to evolve a color language in which we can express ourselves naturally and spontaneously. We find Western craftsmen working in metal, in pottery, textiles, leather, in all manner of mediums to create things which shall embody the final essence and enduring values of currents and forces rooted in this land. These things are produced in





the spirit that all things of lasting merit were ever produced—to fit a definite need; to satisfy the desire of people for objects with some impress of their day upon them.

There are still hard and fast devotees of the antique and the exact copy; still "Period" cranks. The antique will always be with us. It should, for its charm cannot be denied. But when it comes to a choice between the antique that has only age without original merit to recommend it, and the present-day production with a freshness of design and obvious adaptability to its purpose, it seems the wise choice should not be hard to make. So, really, there are no more sacred rules about antiques, Periods and like patter. So long as the decorative units of the home or room have good relation to the background, are in harmony and accord of principle and contribute to making the home genuinely livable and comfortable, it matters little to what Periods or lands they belong. A judicious combination of Periods and styles may lend unity and variety and the superior virtue of giving expression to the educational, cultural, social and artistic interests and sympathies that the average Westerner finds all about him and that have a place in his thoughts, work and home.

So much for things Occidental. But we can hardly lay aside this decorative issue without some consideration of Oriental influences. We cannot disregard them, for investigation shows that Western dealers in Oriental wares are doing a flourishing business. The public is buying the wares and presumably making use of them in the home. The movement is ancient, yet new. The people of early and medieval Europe went to great lengths to obtain Oriental goods. Columbus discovered America trying to find an unobstructed water route to Asia, yet the Oriental has remained always aloof, strange and unknown. But somehow in the West the two peoples seem now to stand in a relation hitherto unknown. They meet on ground and under conditions peculiarly favorable to both minds. It is not improbable that a free and rich exchange and assimilation process may ultimately take place.

To what end? It is hard to say. In architecture we see here and there in ornamentation strong Oriental influences, but the major masses do not lend themselves as a background for Oriental furnishings. If the individual has acquired a sense of appreciation, a consciousness and kinship with Oriental principles and forms, the objects will find somehow a relationship and contact with the American home. The personal element and mental per-

ception become the final arbiters for their use or non-use. Unless these factors are properly and sympathetically evolved, utilization of Oriental objects serves not originality or beauty, but artistic suicide.

Whatever the practical difficulties may be, they will be somewhat minimized, if one searches out the truly fine and authentic works. A close scrutiny of genuine Oriental wares reveals the utter folly of fairly judging such work from the prevalent styles in chop-suey places, tea gardens, "Oriental" rugs made in Hoboken, New Jersey, biscuit-tin duplications of vases, statuary and similar objects. These things are commercial claptrap. Even to my lay mind and undeveloped understanding, it is apparent that really fine Oriental works are characterized by a chaste simplicity of line—movement, infinite grace and delicacy, rhythm, unity, flexibility without weakness; while the exquisite perfection of craftsmanship is something whose spell could never pall. The symbolism of the art is a world the Occidental mind, schooled in essential forms, can only speculate upon. Assuredly, then, no art, however highly perfected or different, can find fault with these qualities; can claim they have no significance or future in our lives and homes.

SAN FRANCISCO'S FUTURE

[Concluded from page 49]

architects and builders of California have set a mark for all America. In residence districts about the Bay, and down the Peninsula, they have adapted the Spanish colonial type in homes of rare beauty and charm and suitability to climate and background. Financial houses have done their part. Here is a large group of responsible, conservative business leaders who have given the most convincing proof that they believe in San Francisco and California, that they not only think but know that this city and State are going forward to greater things.

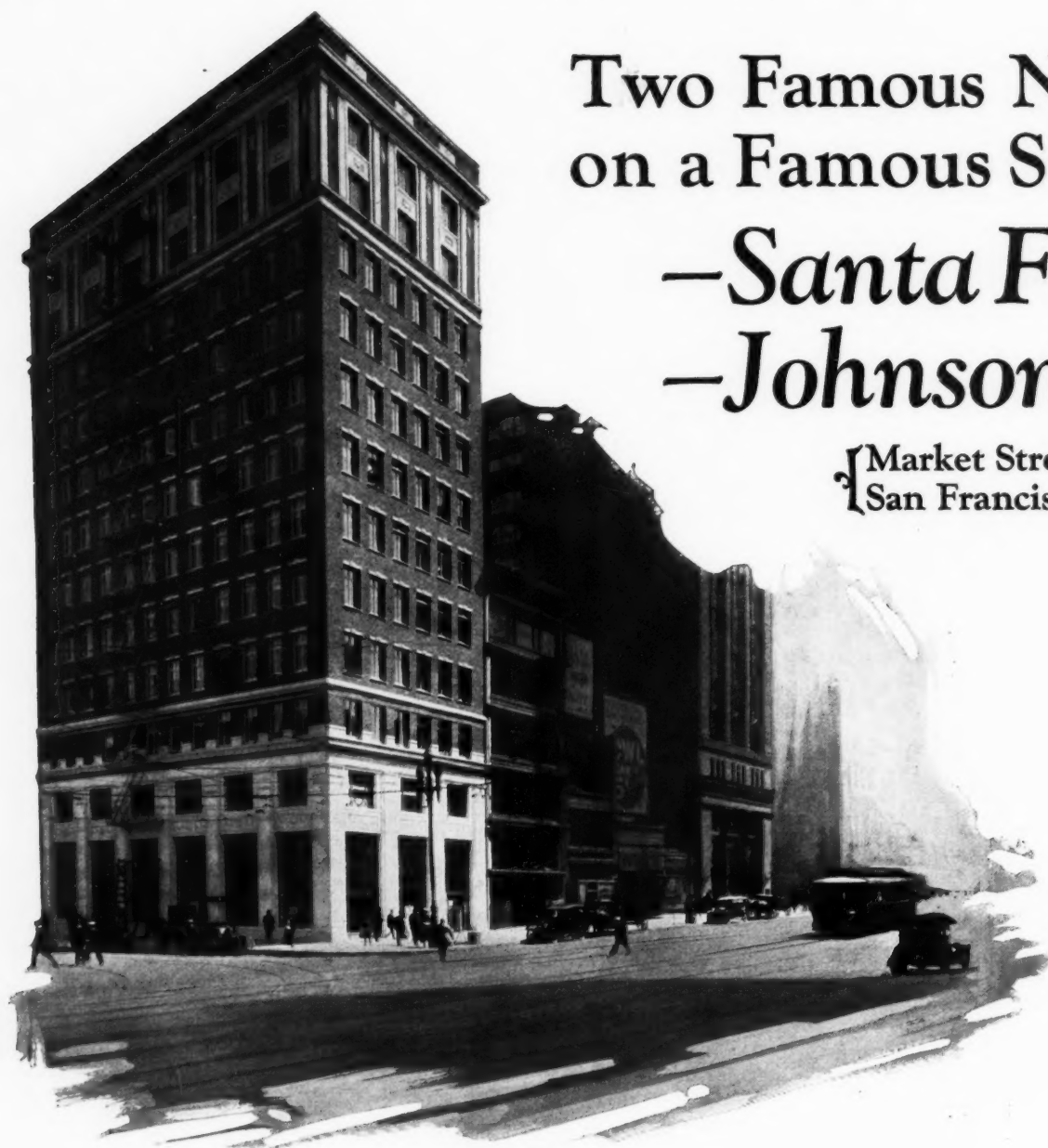


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LACQUER—THE SUPER-FINISH OF TODAY

[[BY THEODORE W. QUANDT]]

Secretary-Treasurer, A. Quandt & Sons



LN DISCUSSING the character of this newest member of the paint family the question naturally arises in the mind of the layman, what is it? Without entering into a technical discussion of this finish, briefly stated it is this: Nitro-cellulose lacquer is a by-product of gun cotton, reduced with special solvents and fortified by the addition of resinous gums. We all know that cotton is a cellulose product, and by treating it with a mixture of sulphuric and nitric acids the cellulose becomes nitrated, or nitrogen is added to the cotton.

The use of lacquers by the Chinese, and later by the Japanese, dates back to remote antiquity and, in later centuries, it is said to have ranked first among their arts. However, it is interesting to note that the basis of their lacquers was and is entirely different from the modern nitro-cellulose lacquers discussed herein. The lacquers used by the Orientals are obtained by tapping the "*Rhus vernicifera*," known as the varnish tree, native to China. We are all quite familiar with the beauty of their lacquer finishes and the fact that they have been able to preserve objects of great artistic merit for centuries.

Our lacquers today are the result of the most thorough research work, experiments and tests of our modern laboratories. Scientist, chemist, technician have united in meeting the new demand for a super finish that would fulfil the most exacting requirements of modern industry, and particularly the building industry, to facilitate the erection of the great buildings rising skyward in our cities today with a speed such as the world has never before known.

And since "Time is the essence of the contract" in erecting our mighty structures today, nitro-cellulose lacquer takes first place so far as the painting work is concerned. To save time is the eternal problem and job of the world, and truly "To save time is to save money."

The superior qualities and advantages that the painter-craftsman finds in the remarkable speed of application, greater durability and economy of a nitro-cellulose lacquer are, briefly, as follows:

First, from the standpoint of the owner, the minimum time for the completion of his building is a matter of prime importance, and herein lacquer demonstrates its greatest value, for no other known material on the market today can be handled with such great speed and, when properly applied, produce such a beautiful finish and durable job.

This fact was proved conclusively by our organization to the complete satisfaction of the architects, builders, engineer and owners of the 26-story Coast Division Building of the Pacific Telephone and Telegraph Company, San Francisco. The miles of steel trim installed in this monumental building, as well as all the metal windows, door casings, base, and hundreds of oak and walnut doors with holly and ebony inlay, were finished in nitro-cellulose lacquer, both clear and colored. Before we started to apply the lacquers as selected and specified by the architects, Miller & Pflueger, we made the most thorough investigations and tests of the best lacquers obtainable at that time; namely, March, 1925. These tests made by us were far more severe than would ordinarily be possible on the regular accepted varnish or oil enamel finished surfaces.

We learned from these investigations that no building of any consequence in America, or elsewhere, had been completely finished with lacquer up to the said time, and

so we had to evolve our own working system and technique of application, and strike out on unbeaten paths to "blaze a new trail." The strict time schedule adopted for the completion of this 26-story building was adhered to in every way, but it would not and could not have been possible except for the lacquer finish we applied, and only because of the quick setting and drying properties of the lacquer used. Nitro-cellulose lacquers set so rapidly that it is possible to work under almost any conditions, so that it is now our regular practice with this super finish to work alongside of the other craftsmen engaged in the erection of a building, no time being lost waiting for others to finish their work before commencing the painting operations. Perhaps no one can appreciate this great difference and improvement in working conditions better than the architect who, under the old methods, is accustomed to seeing valuable days slip by that mean, in many instances, heavy losses of income to his client, the owner.

Next, varnishes and oil enamels set so slowly that dirt, dust and other foreign matter, inevitable in a building under course of construction, adhere to same and, regardless of how careful the craftsmen may be, a first-class job cannot be produced, since the painter can not control the working conditions of all the other crafts involved. At least thirty-six hours or more are required between coatings where varnish and oil enamels are applied.

But lacquer sets so rapidly (just a few minutes) that dirt, dust and other foreign matter can not adhere. Volatile thinners used to reduce lacquers, such as amylacetate or methylacetate, commonly known to the layman as "banana liquid," evaporate instantly when exposed to the air. It might be interesting to note further that lacquers dry by evaporation, which accounts for their speed in setting and drying; while varnishes, oil enamels and paints dry by the absorption of the oxygen from the air, or by oxidation and are much slower in setting and drying. In about thirty minutes lacquer is ready for handling again and two or more coats can be applied on the same day and, if necessary, a complete job made. Its hard, porcelain-like finish presents a full, lustrous coating of great beauty and durability, which will withstand severe abrasion and constant washing with strong alkaline solutions, such as are usually employed by janitors in their cleaning work. Nitro-cellulose lacquer is not affected by heat, cold or moisture, or the caustic action of acids. It may be applied in a dull finish, a satin-like finish, semi-gloss, or polished to a mirror-like surface.

To take a concrete illustration as to the speed with which lacquer can be applied and completed under building working conditions, with which every architect is familiar, we wish to cite the following experience. Just recently we were completing the painting work in one of San Francisco's finest and largest hotels. A problem arose in connection with the finishing of the elevator cabs, which were specified by the architects to be a varnish finish on hardwood, and rubbed. It was desired by the hotel management to procure the use of these elevator cabs at the earliest possible moment, as they were greatly handicapped in carrying their guests to their respective floors. We thereupon suggested that these elevator cabs be finished in lacquer and that, if they accepted this new finish, we could deliver a complete job within about thirty-six hours. This they decided to do and our organization finished these cabs and delivered them as promised, to the great satisfaction of the owners, architects and builder. After more than a year's strenuous use we find these cabs

LIGHTING IS A PART OF ARCHITECTURE



(The Biltmore, Los Angeles, illuminates its guest rooms with Duplex-a-lites... Schultze & Weaver, Architects)

Duplex-a-lites in the Biltmore

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in perfect condition. It is obvious that this result would not have been possible under the old varnish finish as originally specified.

We know from these proved facts, which are based both on our valuable experience in the Telephone Building of San Francisco, the first great building in the world to be completely and successfully finished in lacquer by air-gun process, and our continuous daily lacquer operations on all types of work and under all kinds of working conditions, that the selection by the architect of a quality nitro-cellulose lacquer finish and its proper application by air brush by experienced craftsmen will insure the greatest durability, the most economic and beautiful finish obtainable today, and that such finish can be applied in the shortest possible time, thus delivering the building to the owner many days in advance of the completion date possible under old conditions. The increased income from the time saved and consequent lower cost of the building to the owner needs no further comment.

Further, every architect and owner is vitally interested not only in the first cost of the construction of a building, but its *upkeep* cost as well, and here the selection of materials becomes a matter of supreme importance. Painting is a service that is constantly required in any utility building, whether it be office building, hospital, public building or the like, due to the changing conditions which must of necessity take place from time to time, as well as the paramount matter of preservation and beautification. Lacquer coatings can be rapidly and economically applied and are thoroughly adaptable to these changing conditions and requirements. The old line of oil enamels and varnishes begin to deteriorate from the moment they are applied, whereas, on the other hand, nitro-cellulose lacquers, because of their inherent nature, improve with age. Thus the owner again is spared the expense of early repainting work due to inferior materials and perhaps faulty workmanship.

No architect or owner should view the cost of a quality painting job from "first costs" only. All painting work should be considered from the standpoint of "ultimate" or upkeep costs. If the wrong coatings are originally specified and applied, it simply means that when repainting is necessary such coatings will have to be removed, and so the owner is penalized this additional and unnecessary expenditure.

A few facts and figures brought down to as recent a date as figures are available will surely interest the architect in particular, because of his great responsibility to his client in selecting the best materials, from every standpoint, to be incorporated in his building.

From one of Sherwin-Williams Co.'s most recent bulletins, dated January 27, 1927, we quote as follows:

"The latest available figures, covering the period from January 1 to June 30, 1926, show a total manufacture of 10,136,800 gallons of pyroxylin (lacquer) products. The first half of 1926, in comparison with the last half of 1925, showed a decrease of 6.8 per cent in the manufacture and consumption of paste paints, and 3.9 per cent in mixed paints. For the same period an increase was shown amounting to 10.7 per cent for varnishes and japans, and of particular interest to you is the fact that it shows an increase of 62.9 per cent for pyroxylin lacquers. It is also interesting to note that there are now 111 manufacturers of pyroxylin products in the United States today."

These figures show better than any words the tremendous increase in the manufacture and use of lacquers. Quoting further from this same Bulletin:

"If it were not for the fact that some of the higher-priced cars give an option to their purchasers of either varnish or lacquer the automotive manufacturers would be on a 100 per cent instead of 95 per cent lacquer basis. There is not a car manufacturer today that is not using lacquer on some of their models. Even Pierce-Arrow, Lincoln and Locomobile turned to pyroxylin lacquers during the past calendar year. We have never been able to obtain any definite authentic figures on the consumption of lacquer in the furniture trade, but as far as we can determine the national percentage is approximately 40 per cent lacquer to 60 per cent

varnish. In the Grand Rapids section the percentage in favor of lacquer is very close to 100 per cent."

Speaking of the speed attained in the application of lacquer by the air-gun process (or air brush, as it is now known):

"It has been said by good authority that a building comprising 1000 rooms can be completed at least 20 days earlier on a lacquer schedule than on a paint and varnish schedule. Imagine what a large saving this would be in rentals as well as interest on the money for the 20-day period, sufficient to pay a large part of the entire cost of the work. I quote from an article on the use of lacquer in buildings by William J. Miskella, M. E., appearing in the January number of *Factory*, the magazine of management, as follows: 'It lessens the time of idle investment during construction. It brings the date of occupancy nearer. It sets before the dust and litter accompanying construction can impair the finish.'"

Concluding, this authority of the Sherwin-Williams Co. states:

"Lacquer is steadily growing in favor for architectural work, particularly for big building operations. It has already passed through the experimental stage and can be definitely recommended with assurance of satisfactory results."

And the editor of "Industrial Finishing," Indianapolis, Ind., which covers the finishing of industrial products in many lines of industries in America, in a letter to the writer dated January 31, 1927, substantiates the above-mentioned figures and in concluding his letter states: "Lacquer is on the increase and will continue so, as more executives become convinced of its merits."

The above facts and figures are very illuminating and show clearly the trend toward lacquer finish and the rapid strides this new and vital member of the paint family is making. Practically every paint and varnish manufacturer of any consequence is now investing thousands of dollars in the erection and equipment of new factories for the manufacture of nitro-cellulose lacquers. To the architects of the Telephone Building of San Francisco (Miller & Pflueger) the paint industry of America must give full credit for having pioneered the way in specifying lacquer complete for this monumental building. They had the vision and courage at that time, March, 1925, to recommend this new material to their clients, and today this building and the lacquer job stand as eloquent proof and testimony of their good judgment and foresight.

Because of the widespread interest in this new super finish and because of the very limited amount of lacquer work completed so far in the building industry, we have arranged to make a special motion picture reel showing the actual application of lacquer by air brush in the 22-story Hunter-Dulin Building, San Francisco. This picture will show in a graphic and concise way just how this new material is applied under building working conditions. With this picture we shall be able to show the architect, his client, and those interested the superior advantages of a quality nitro-cellulose lacquer finish. It is now in process of making, and when ready will be available to any architect preparing specifications for a new building and who may not have the opportunity to visit either of the above-mentioned jobs, and who desires practical information.

* * *

CEMENT COMPANIES MERGE

The Pacific Portland Cement Company and the Old Mission Portland Cement Company announce the consolidation of their properties and holdings, under the management of Robert B. Henderson, William F. Humphrey and J. A. McCarthy.

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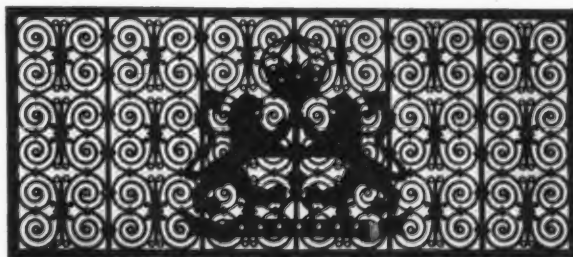
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LACQUERS—ENAMELS

THE NEWER TRENDS IN HOTEL BUILDINGS

[Concluded from page 55]

predecessor, owing to the fact that his design after all was but for a competition for the Chicago Tribune, took the second step. From these two, the Modern Renaissance is developing.

The former skyscraper was based on horizontal precedence and the piling of one building on the top of another. Recent attempts of putting a temple on the top of a plain mass is a throwback to the former fundamental error in design, and it is generally conceded that the buildings which the telephone companies have built throughout the United States, following the Saarinen design, are in the right direction. There are some buildings that have gone even farther than this in an attempt to create new forms by using old ones well developed in the past, in new proportions with accentuated verticality. It is along these lines, we believe, that the future of the tower building lies rather than in the slavish copy of either Gilbert or Saarinen. All of these modern designs, however, are in the right direction, as they solve the problem naturally, rather than by an attempt to force the old horizontal architectural forms into vertical use.

Thus, we see the changed living conditions changing the skyline of the world. The "home in the air" motif is generating new forms of architecture.

* * *

SOME PROBLEMS OF SCHOOL ARCHITECTURE

[Concluded from page 65]

confront the present-day youth. There is apparently a great deal of waste throughout the educational process, resulting in crime, disorder and inability of the individual to make normal adjustments with life. Shall these problems be met by requiring a longer period of compulsory attendance? Are there not many possibilities in working out a better system of part-time classes and part-time employment in business, the arts, crafts and trades? It is self-evident that the cost of education is steadily rising. If business and industry demand so much of the schools, would it be practical to work out some sort of a business and industrial education tax, since the property sources from which school taxes now come are fast approaching their capacity burden? What is the more constructive economy—to expend the needed funds for more efficient education; or to pay the bills of crime, wasted lives and individual maladjustment, apparently growing out of faulty or inadequate education?

Broad concepts—intricate and complex! Yes; but has not architecture throughout the period of mankind's development played a major part in fusing abstract and concrete elements so that both factors could be utilized by the average man? It would seem it has, and in this case it may and will again do so.

* * *

STRABLE HARDWOOD CO. CHANGES

It has recently become known that the Strable Hardwood Company of Oakland has been purchased by a company headed by J. O. Elmer. This company has operated in the East Bay district for twenty years and under the leadership of George H. Brown, retiring president, has made remarkable growth.

Mr. J. O. Elmer, president of the new company which will continue to operate as the Strable Hardwood Company, has been associated with the hardwood business in California for seven years, and has been for some time secretary-manager of the Strable Company.

* * *

"Lighting Fixtures for Public Buildings" is the title of a new 48-page catalog issued by the Beardslee Chandelier Manufacturing Company, 216 South Jefferson street, Chicago, Ill.



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